23rd Annual

Presidents at Pops

with Keith Lockhart & the Boston Pops Orchestra

500 Cummings Center

Beverly, Massachusetts



Cummings Properties

Photos by Susan Wonderly



Front entrance



Dramatic 6-story atrium



View from pondside walking path



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23rd Annual

Presidents at Pops

June 2, 2004

with Keith Lockhart & the Boston Pops Orchestra

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BOSTON POPS

Acknowledgments

The Presidents at Pops Committee wishes to express its sincere appreciation to the following companies for their generous contribution to this evening's event.

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With gratitude to the Boston Symphony Association of Volunteers
and the dedicated staff and crew at Symphony Hall.

Dear Friends,

Welcome to the 23rd annual celebration of Presidents at Pops. I'm honored to be this year's Chairman, and Hill, Holliday is proud to be a supporter. Thanks to the outstanding efforts of the Presidents at Pops Committee, the Boston Symphony Orchestra staff, and dedicated sponsors like you, tonight's event is a resounding success.

To me, this evening's performance is yet another example of how contributing to the community gives us so much back. Great music helps us strike a balance between work and play. It inspires, and brings our community closer together. By supporting the arts in Boston, you've shown that the art of music means a lot to you. Here's just a sample of what it means to our community.

Each year, the BSO shares the power of music throughout the Commonwealth. Tonight marks the first time that the Presidents at Pops Committee has raised funds for "Days in the Arts at Tanglewood" (DARTS) — the BSO's arts immersion summer camp program for fifth-, sixth-, and seventh-grade students. The BSO also sponsors the "Godparent Program," which sends musicians into our schools to inspire the next generation of musical talent. More than ever, the BSO gives free community chamber concerts, concerts on the Esplanade, and professional development workshops for classroom and music teachers. Your contribution helps make all of this possible.

With your generous support, the Boston Symphony and Boston Pops Orchestras can continue to perform the magic that is their music.

Enjoy the evening.



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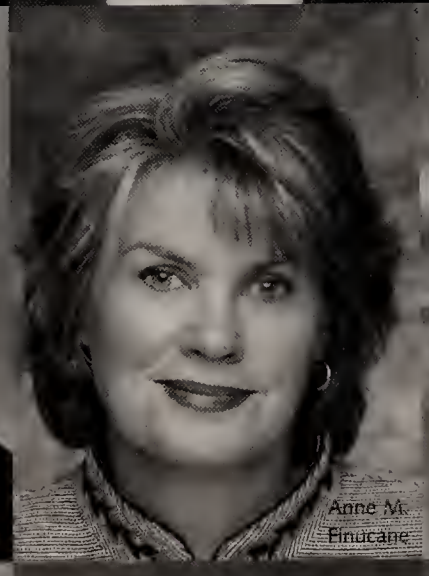

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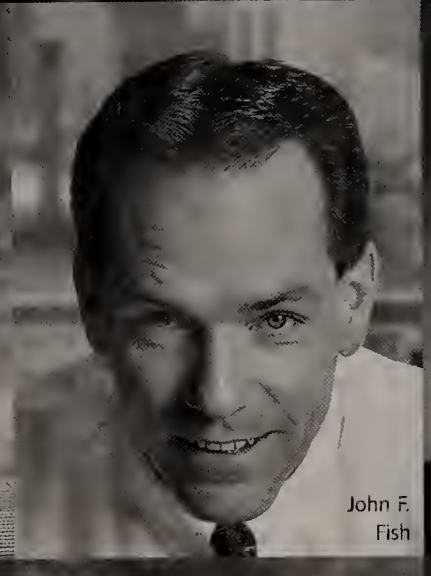

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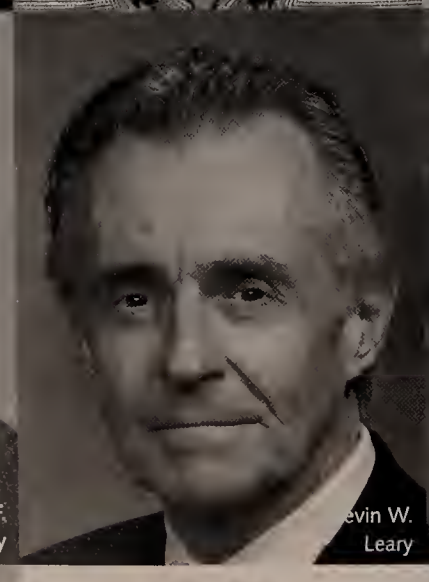
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Days in the Arts at Tanglewood

(DARTS)

This year, the Boston Symphony Orchestra is pleased to add a new sponsorship component to *Presidents at Pops*. Corporations and individuals may make a contribution to help send deserving 5th, 6th, and 7th grade students to Days in the Arts at Tanglewood (DARTS), the BSO's summer arts immersion camp in the Berkshires, founded in 1967. More than 400 students from throughout the Commonwealth attend DARTS for one week every July and August. Students participate in daily workshops led by veteran arts educators from across the state, while they concentrate on one arts discipline. In addition, students are immersed in countless forms and aspects of art and culture during daily field trips to Jacob's Pillow, Shakespeare and Co., Berkshire Theater Festival, Norman Rockwell Museum, Clark Museum, and of course, Tanglewood and the Boston Symphony Orchestra. No child is turned away due to inability to pay.

We wish to express our gratitude to the following organizations and individuals for generously sponsoring students for this summer's DARTS program:

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as of April 22, 2004

Business Leadership Association

The Boston Symphony Orchestra, the world's largest symphonic organization, strives to make music relevant, accessible and vital to each generation. Ticket sales alone cannot generate the resources required to sustain the Boston Symphony's extensive programs. The organization depends on gifts of time and financial support to continue to enrich lives through orchestral music of the highest quality, education, and community outreach programs.

Support from local, national, and international companies is essential to the BSO's ability to maintain its position as an international leader in the world of music. Each year, ticket sales cover only 60 percent of the Orchestra's costs. Endowment funds and contributed support cover the remaining 40 percent.

The BSO's Business Leadership Association comprises all businesses that contribute annually to the Boston Symphony Orchestra through corporate events, by becoming corporate members, and by acting as corporate sponsors.

Membership in the BLA offers a wealth of opportunities to entertain and reward clients and employees. An investment in the future of the BSO enriches the New England economy as well as the vitality of life in our state, making Boston and the Berkshires outstanding places to live and work.

Members of the BLA support the BSO's youth and community outreach programs, and the Orchestra's efforts to reach into the region's public schools and to help provide high quality arts experiences for more than 60,000 students each year. The BSO's youth education programs, including Youth Concerts, have introduced thousands of schoolchildren to the joy of classical music.

For more information about Corporate Sponsorships, BSO Business and Professional Friends, *Presidents at Pops*, and *A Company Christmas at Pops*, contact the Corporate Programs Office: (617) 638-9466.

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PRESIDENTS AT POPS 2003

Review



Committee member Jim DiStasio, Americas Chief Operating Officer, Ernst & Young; Peter Brooke, BSO Board of Trustees Chairman and Chairman, Advent International Corporation; Boston Pops Conductor Keith Lockhart; and committee member Steve Tocco, President and Chief Executive Officer, ML Strategies, LLC, congratulate *Presidents at Pops* 2003 Chairman Bob Popeo backstage.



The incomparable Linda Eder dazzles the corporate crowd as she performs Broadway hits "her way."



Chairman Bob Popeo wears a halo presented by the BSO and takes a bow as one of the *Presidents at Pops* "angels" as Keith Lockhart congratulates him on stage.



Conductor Keith Lockhart and BSO Director of Institutional Giving, Jo Frances Kaplan, share a lighthearted moment backstage with Chairman Bob Popeo.



Presidents at Pops co-founders and BSO Life Trustees, Leo Beranek and Chet Krentzman, enjoy the pre-concert reception with fellow BSO Life Trustee Ray Stata and his wife, Maria.

Photos: Miro Vintoniv

TONIGHT'S Menu

Presidents at Pops

Wednesday, June 2, 2004

Presented by Sebastians Distinctive Caterers

First Course

Carpaccio of Vine Ripened Tomatoes with Fresh Oregano Feta Dressing

Entrée

Blue Cheese Crusted Tenderloin with Grain Mustard Sauce

served over a Sunset Rice Cake garnished with Fresh Herbs

Grilled Asparagus

Rustic Bread and Sweet Butter

Dessert

Chocolate Swiss Roll

Coffee is available at table locations; please ask your server.
Balcony coffee service is available in the Cabot-Cahners Room.

Tonight's pre-concert reception and bottles of wine at the floor tables
are provided through the generosity of
United Liquors, Ltd.

About the Pops

Keith Lockhart

Timeline History of the Boston Pops

1885

Emulating continental garden concerts, the BSO establishes the first Promenade Concert at the old Boston Music Hall. It's the start of a great American musical tradition.

1899

The Promenade Concerts become more "American" with more American music and the adoption of John Philip Sousa's "The Stars and Stripes Forever!" as its regular grand finale.

1900

With the infusion of more "popular" American music in its programs, the Promenade Concerts are now officially known as the "Pops."

1930

After several decades of European conductors, the BSO appoints American-born Arthur Fiedler, a violist in the orchestra, to take up the baton.

For the next 50 years, Maestro Fiedler reshapes the Pops for the twentieth century, bringing music to the east bank of the Charles River with free Esplanade Concerts, and rousing audiences with symphonic jazz and Broadway hits.

1935

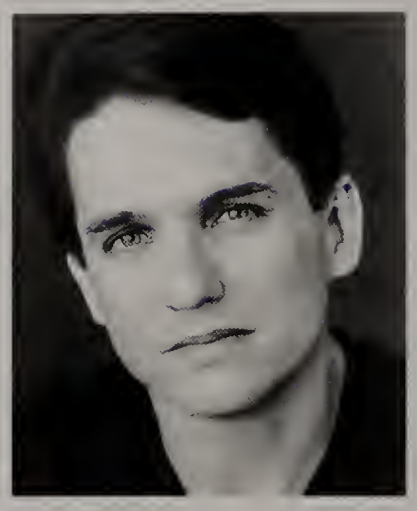
Maestro Fiedler leads the Pops, under the name "The Boston Pops Orchestra," in its first recordings. "Jalousie" becomes the first orchestral record to sell more than a million copies.

1952

Arthur Fiedler continues to propel the Boston Pops into the national and international limelight with local radio broadcasts and ...

1970

...with "Evening at Pops" on national public television.



In February 1995 Keith Lockhart was named twentieth conductor of the Boston Pops Orchestra since its founding in 1885. Now in his tenth season as conductor of the Boston Pops, Keith Lockhart has maintained a busy schedule. He has conducted more than 600 concerts and made 56 television shows, including 35 new programs for PBS's *Evening at Pops*, the annual July Fourth spectacular, produced by WBZ-TV4 in Boston and shown nationally on CBS Television; and *Holiday at Pops*, produced by WCVB-TV5 in Boston and shown nationally on A&E. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Oustanding Classical Music/Dance Program, and the 2002 *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Mr. Lockhart has led the Boston Pops on 21 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under Mr. Lockhart's direction, the orchestra has broadened its touring activities, performing to enthusiastic audiences in concert halls and sports arenas across the country. In February 2002, he led the Boston Pops in the pregame show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. Since 1996, Keith Lockhart and the Boston Pops Orchestra have recorded eight albums with RCA Victor – *Runnin' Wild: The Boston Pops Play Glenn Miller* (1996), *American Visions* (1997), the Grammy-nominated *The Celtic Album* (February 1998), *Holiday Pops* (September 1998), *A Splash of Pops* (1999), the Latin Grammy-nominated *The Latin Album* (2000), *Encore!* (March 2000), and *My Favorite Things – A Richard Rodgers Celebration* (April 2002).

Born in Poughkeepsie, NY, in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. He opened the 2002-03 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo-Ma, and will return to Saint Louis during the 2004-05 season. He led the Deutsches Symphonie-Orchester in Berlin on New Year's Eve 2002 and made his debut with the Concertgebouw Orchestra of Amsterdam in June 2003. Recent engagements include successful appearances with the Edmonton, Toronto, Columbus, and Baltimore symphonies, and his Boston Lyric Opera debut with *Tosca*. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and recent debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.

THE BOSTON POPS *Orchestra*

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§John Holland
§Caroline Pliszka
§Lisa Crockett
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1980
Following Fiedler's death in 1979, the BSO appoints a new conductor, John Williams, an American composer of popular film scores including "Star Wars."

John Williams preserves the Pops' musical excellence with new compositions, touring, and best-selling recordings.

1993
John Williams assumes the title of Laureate Conductor.

1995
Keith Lockhart raises the baton for a new generation of Boston Pops fans.

1997
On the heels of "Runnin' Wild," the first recording by Keith Lockhart and the Boston Pops Orchestra, RCA Victor releases "American Visions" and the orchestra records "The Celtic Album."

1998
The fourth Keith Lockhart/Boston Pops Orchestra recording, "Holiday Pops," is released.

1999
"The Celtic Album" is nominated for a Grammy and the fifth Keith Lockhart/BPO recording, "A Splash of Pops," is released.

2000
A compilation album entitled "Encore!" and "The Latin Album" are released. Symphony Hall marks its centennial.

2001
"The Latin Album" is nominated for a Latin Grammy.

2002
Bruce Hangen is appointed Principal Pops Guest Conductor. "My Favorite Things: A Richard Rodgers Celebration" is released.

2003
The July Fourth Esplanade concert is telecast for the first time on a major network, CBS.

2004
Keith Lockhart enters his tenth season as Boston Pops Conductor.

Tonight's Program

TONIGHT'S *Program*

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*

Wednesday evening, June 2, 2004, at 8

KEITH LOCKHART conducting

PRESIDENTS AT POPS 2004

Liberty Fanfare — Williams

Three Preludes — Gershwin-Sebesky
Allegro–Andante–Allegro

Three For Duke

Take the "A" Train — arr. P. Williams
Mood Indigo — arr. Hayman
The Sheik of Araby — arr. Sebesky

The Four Freedoms, a Symphony after four paintings by Norman Rockwell — Bennett
I. Freedom of Speech (Allegro vigoroso)
II. Freedom of Worship (Andante sostenuto)
III. Freedom from Want (Scherzo)
IV. Freedom from Fear (Lento tranquillo)
Text and narration by Charles Osgood
Film produced by Susan Dangel and Dick Bartlett

INTERMISSION

Presenting

VANESSA WILLIAMS
with Rob Mathes, music director/piano

March of the Toreadors, from *Carmen* — Bizet

Beat Out Dat Rhythm on a Drum, from *Carmen Jones* — Bizet/Hammerstein
I Never Have Seen Snow, from *House of Flowers* — Arlen/Capote-Mathes
Any Place I Hang My Hat Is Home/ — Arlen/Mercer-Mathes
Come Rain or Come Shine, from *St. Louis Woman*
Takin' a Chance on Love, from *Cabin in the Sky* — Duke/LaTouche-Mercer-Mathes

Fats Waller Medley — arr. Besterman
Honeysuckle Rose/Ain't Misbehavin'
The Joint Is Jumpin'

Loads of Love, from *No Strings* — Rodgers

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Program NOTES

The Four Freedoms, a Symphony after four paintings by Norman Rockwell (1943)
Robert Russell Bennett (1894-1981)

Missouri-born composer Robert Russell Bennett was of a generation of composers that made American concert music truly American. His notable contemporaries and colleagues included Walter Piston, Aaron Copland, George Gershwin, and Roy Harris – like Bennett, all composers whose style thrived on references to the musical vernacular of the United States in the first half of the twentieth century.

Bennett learned music from his parents, and from Kansas City Symphony founder and director Carl Busch. He moved from Kansas City to New York City in 1916 and by the early 1920s became one of the city's most sought-after Broadway arrangers. He orchestrated such shows as Kern's *Showboat*, Gershwin's *Girl Crazy*, Rodgers and Hammerstein's *Oklahoma!*, and Irving Berlin's *Annie Get Your Gun*. In the 1930s he worked in Hollywood, serving as music director and orchestrator for many movie musicals. He also provided original scores for movies and numerous NBC television films, and arranged Richard Rodgers' music for NBC's epic *Victory at Sea* (1954). As a concert composer, Bennett wrote primarily for orchestra, including seven symphonies and numerous concertos, as well as overtures, serenades, and the like, including an *Abraham Lincoln* Symphony (1929) and the *For the Dodgers* Symphony (1941). These works offered ample opportunity for drawing on popular music, jazz, folk songs, and hymns to evoke a particular era or social context. This was a well-trod path for composers of the 1930s and '40s trying to invest their music with a specifically American sound.

Bennett wrote his unapologetically patriotic *The Four Freedoms* Symphony in 1943 to support a promotional drive to sell war bonds. The effort had been kicked off by four posters created by the great American artist Norman Rockwell. Rockwell's posters, inspired by Franklin Roosevelt's 1941 State of the Union address and first published in *The Saturday Evening Post*, illustrated four basic freedoms of U.S. citizens: freedom of speech, freedom to worship, freedom from want, and freedom from fear. Such celebrities as Bing Crosby, Bob Hope, and Jack Benny helped stir the public to the purchase of $133 million in bonds. Bennett's symphonic contribution was first performed by the NBC Symphony at Radio City Music Hall in New York City in 1943.

The Four Freedoms is as much suite as symphony, with each five-minute movement a musical "illustration" of one of Rockwell's posters. The opening "Freedom of Speech" movement begins gregariously before ceding to a peaceful reminder of American popular song. "Freedom of Worship" is, naturally, hymn-like, with church-organ solos for woodwinds. Church-bell sounds in the brass introduce a brief middle section with a slight Middle Eastern tinge. "Freedom from Want," the third-movement scherzo, alternates bustle and an elegant and richly harmonized tune that could easily be a 1940s Hollywood image of the socially carefree America. The finale, "Freedom from Fear," begins with a regretful military fanfare for oboe over unsettled strings. Gradually the orchestra – as if coming reluctantly to grips with the idea that freedom from fear might call for strong action – takes up the defensive challenge, if not without a hint of ambivalence. This ambivalence disappears as the movement, and the symphony, builds to a strong conclusion.

—Robert Kirzinger

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Guest Artist



Vanessa Williams

Vanessa Williams has conquered the musical charts, Broadway, music videos, television, and motion pictures and this week makes her Boston Pops debut. Born in Millwood, New York, Vanessa won the Miss America title in 1983, while attending Syracuse University. The controversy that followed only left her more empowered in her commitment to a career in entertainment. Her first album, *The Right Stuff* (1987), went gold and garnered three Grammy nominations. Her multi-million selling follow-up, *The Comfort Zone*, included the smash "Save the Best For Last." Her 1994 album, *The Sweetest Days*, went platinum and yielded multiple Grammy Award nominations. The hit single "Colors of the Wind," the theme song from *Pocahontas*, earned her another Grammy nod. In 1996, Vanessa recorded her first solo Christmas album, *Star Bright*, and headlined *Vanessa Williams and Friends: Christmas in New York*. Vanessa followed this with *Next, Vanessa Williams Greatest Hits: The First Ten Years*, and, most recently, *Love Songs*. She has toured the United States with Luther Vandross and made a solo tour throughout Japan and Southeast Asia. In June 1994 Vanessa achieved a long-cherished goal and made her starring debut on Broadway, replacing Chita Rivera in *Kiss of the Spider Woman*. She went on to star in the Tony award-winning revival of *Into the Woods*, earning her first Tony Award nomination. She headlined a limited special engagement of *Carmen Jones* at the Kennedy Center, and starred in the Encore! Series staged concert production of *St. Louis Woman*. On television, Vanessa has appeared in the CBS movie *Stompin' at the Savoy; The Boy Who Loved Christmas*; the ABC mini-series *The Jacksons: An American Dream*, which won her an NAACP Image Award; ABC's revival of *Bye Bye, Birdie*; the CBS mini-series *Nothing Lasts Forever*; the NBC mini-series *The Odyssey*; the critically acclaimed NBC drama series *Boomtown*; CBS's *L.A. Doctors*; TNT's *Don Quixote*; VH1's *A Diva's Christmas Carol*; Fox's *World War III*; Showtime's *Keep the Faith, Baby*, inspired by the life of Adam Clayton Powell; and Fox's *Ally McBeal*. Vanessa made her debut as an executive producer and starred in *The Courage to Love*, a Lifetime original movie about the life of Henriette Delille, a free woman of color in pre-Civil War New Orleans. She launched and hosted the popular *Soul of VH1* weekly video series, memorably portrayed Josephine Baker in *Motown Returns to the Apollo*, and participated in the Disney Channel's *Presidential Inaugural Celebration for Youth* and *Some Enchanted Evening: Celebrating Oscar Hammerstein II*. She has hosted or co-hosted *The Essence Awards, The American Black Achievement Awards, Carnegie Hall Presents the Jazz Masters, The Soul Train Music Awards*, the 2000 special *It's Black Entertainment*, the *29th NAACP Image Awards*, NBC's *International DanceSport II*, PBS's *I'll Make Me a World: A Century of African-American Arts*, and the series *Style World*. She has twice performed with Luciano Pavarotti, on *Pavarotti and Friends* and *Saturday Night Live*. Her movie credits include *Eraser, Hoodlum, Soul Food, Dance With Me, The Adventures of Elmo in Grouchland, Light It Up, Shaft, Under the Gun, The Pick-Up Artist, Another You, Harley Davidson and the Marlboro Man*, and the 2004 release *Johnson Family Vacation* with Cedric the Entertainer and Steve Harvey. In 1996 Vanessa performed the National Anthem on NBC's Super Bowl XXX telecast. She has received two NAACP Image Awards and nine Grammy Award nominations, among many other awards and honors. In 1996, Vanessa received the coveted Lena Horne Career Achievement Award at the Soul Train Lady of Soul Awards. Her numerous charitable interests include Green Chimneys, a working farm in Westchester County that provides help to troubled inner-city adolescents; the Open Door, which provides walk-in medical care for homeless families; the Cottage School for displaced young women, and the Special Olympics.

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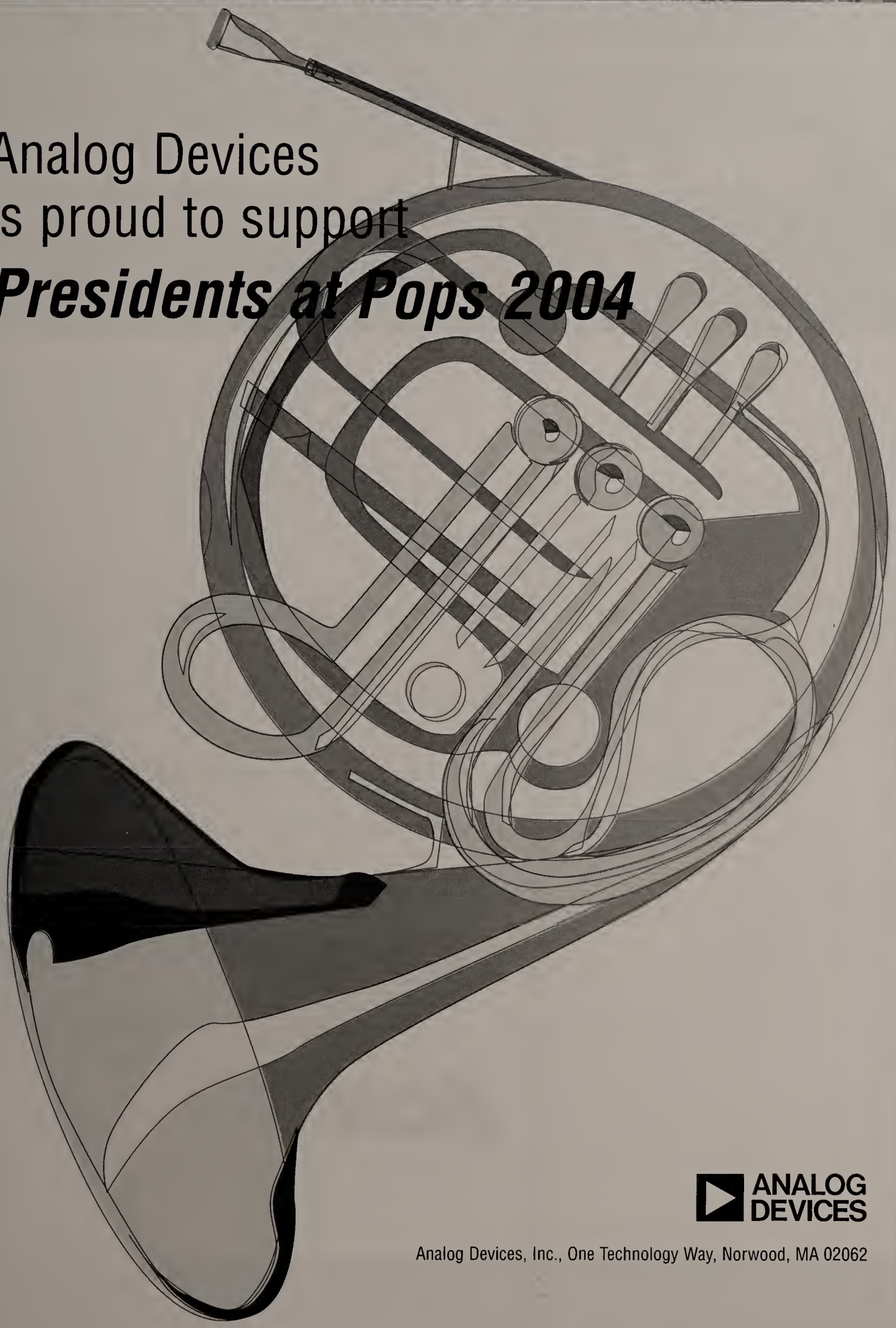
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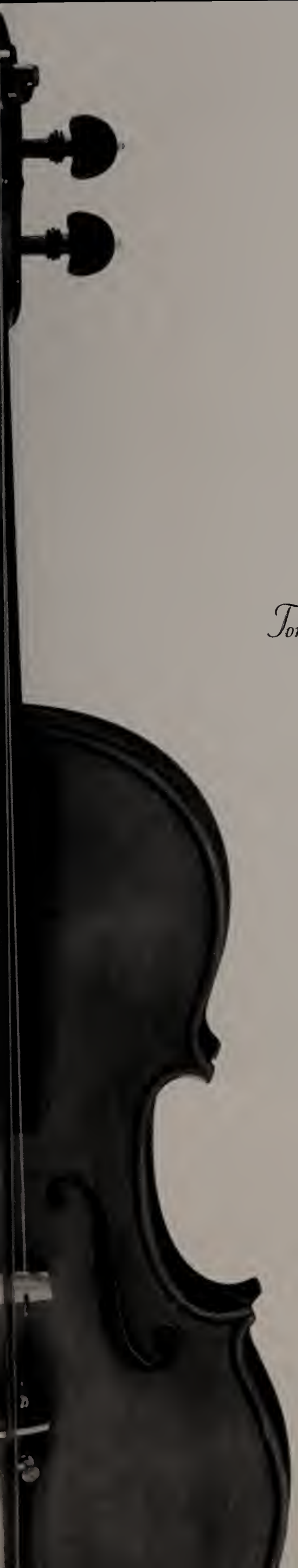
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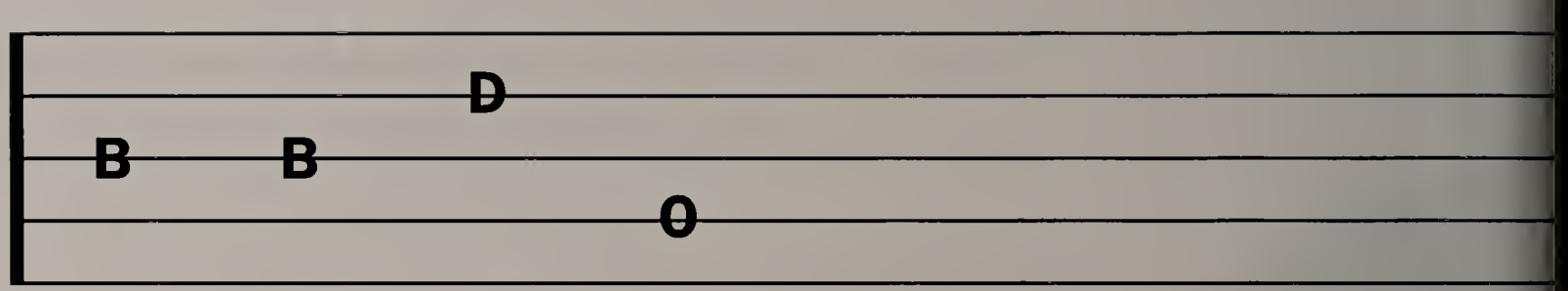


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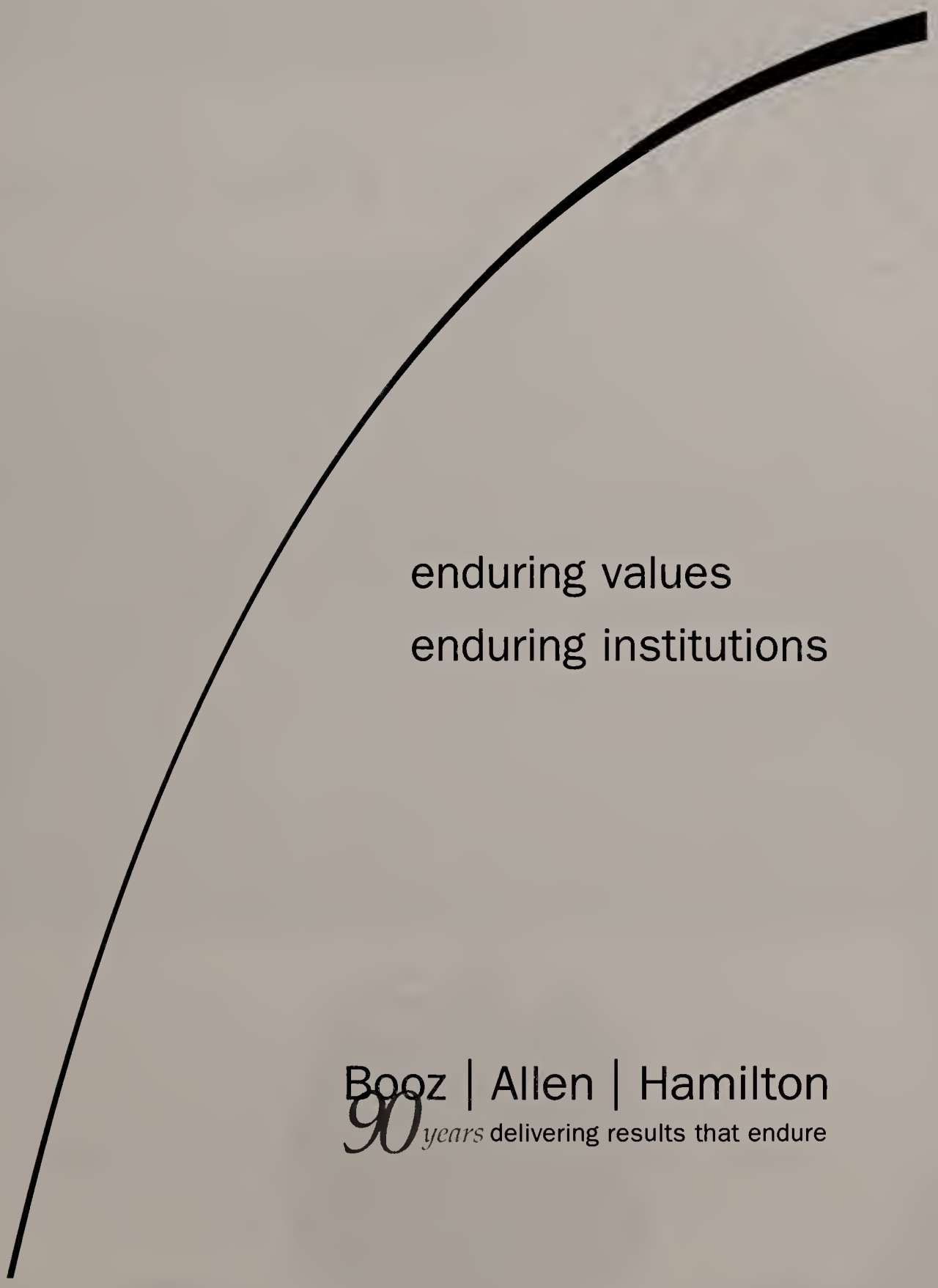
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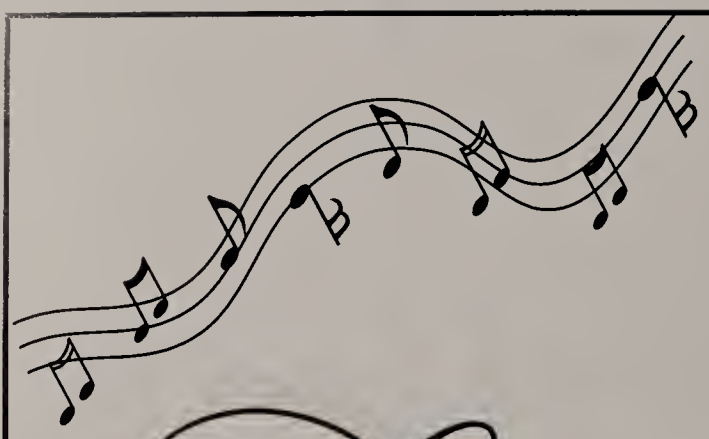


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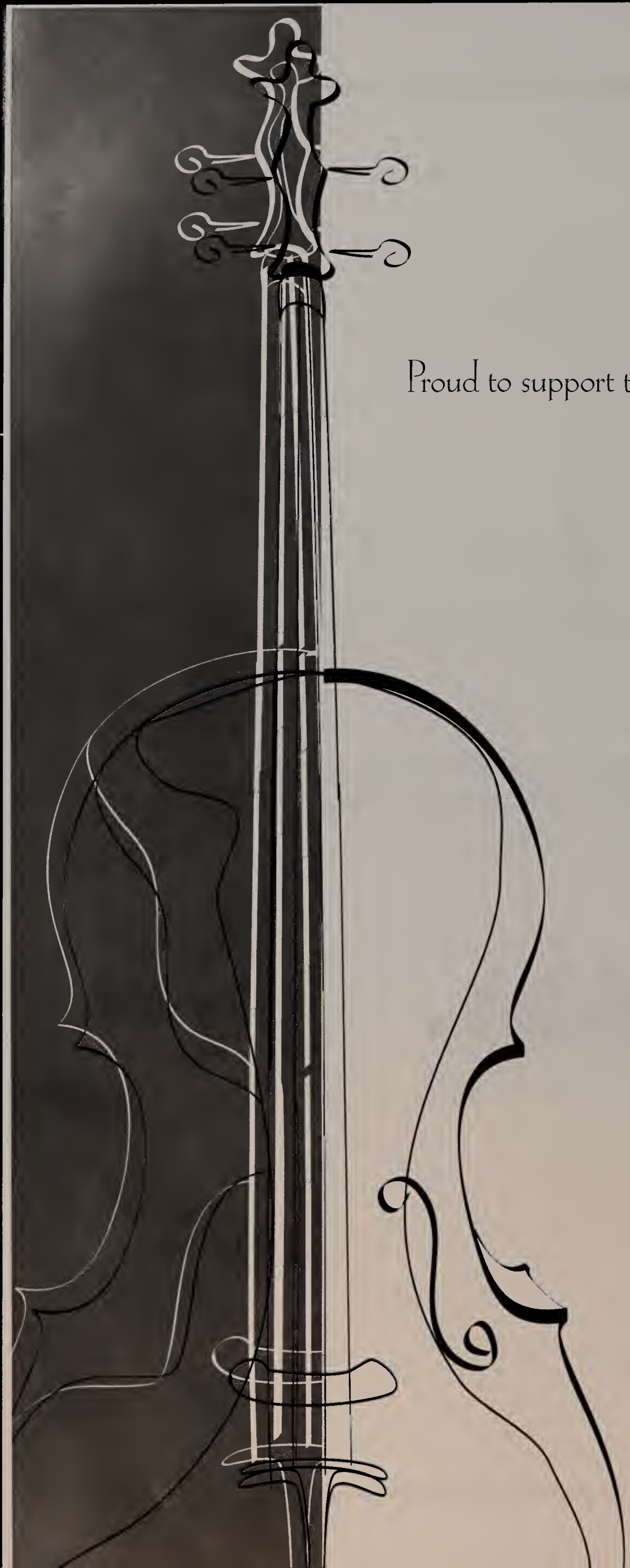


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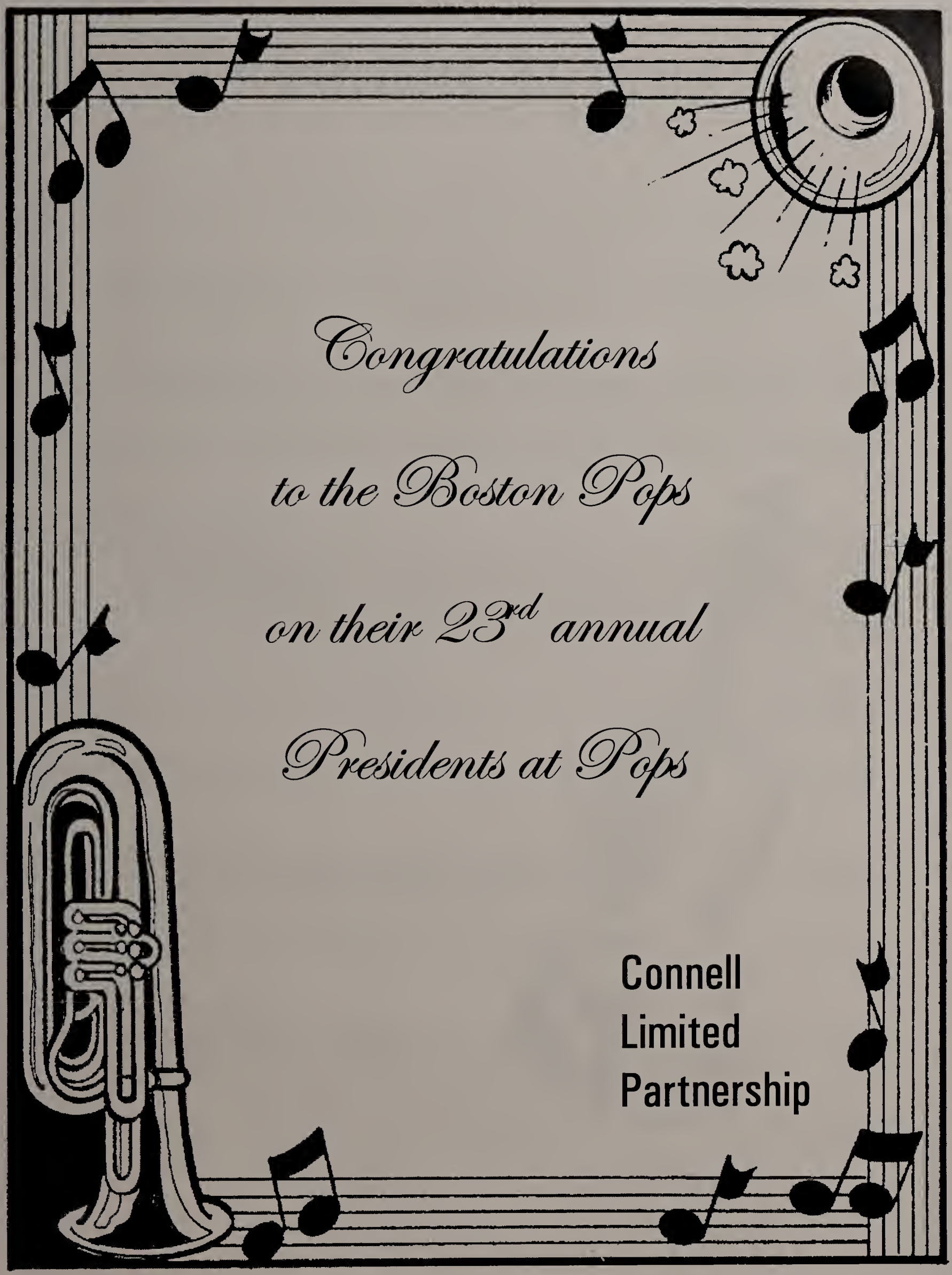
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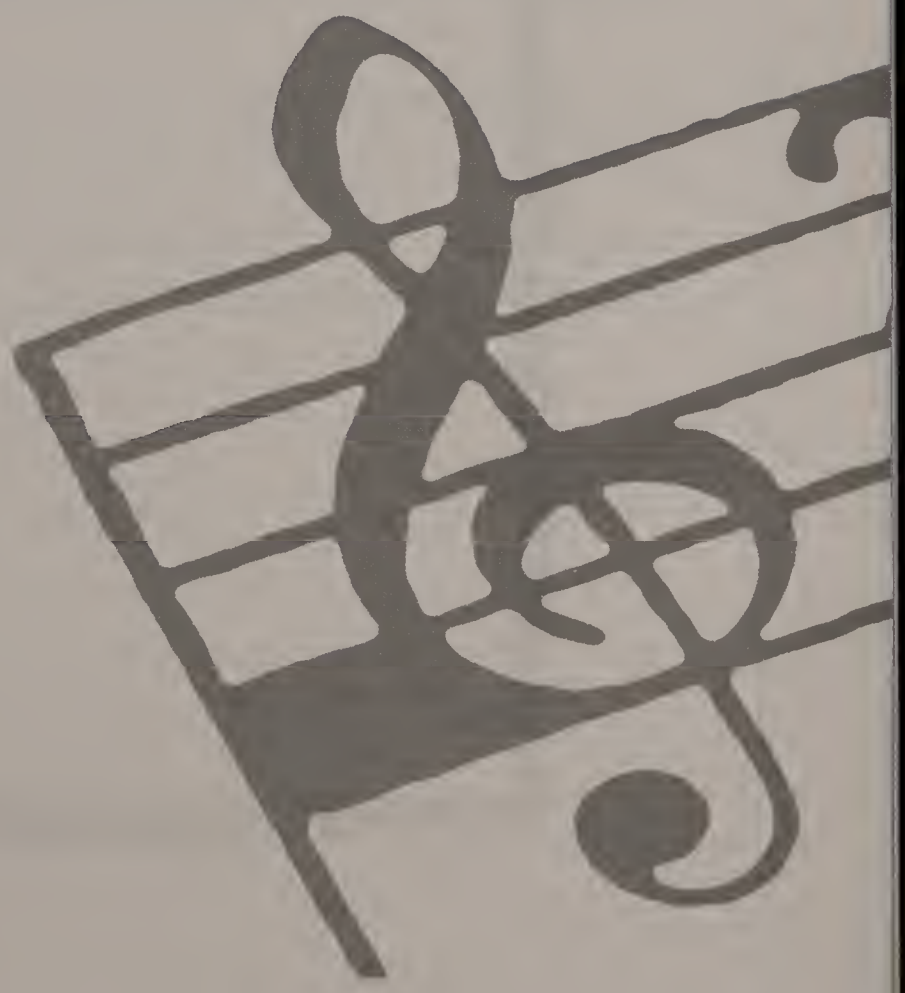
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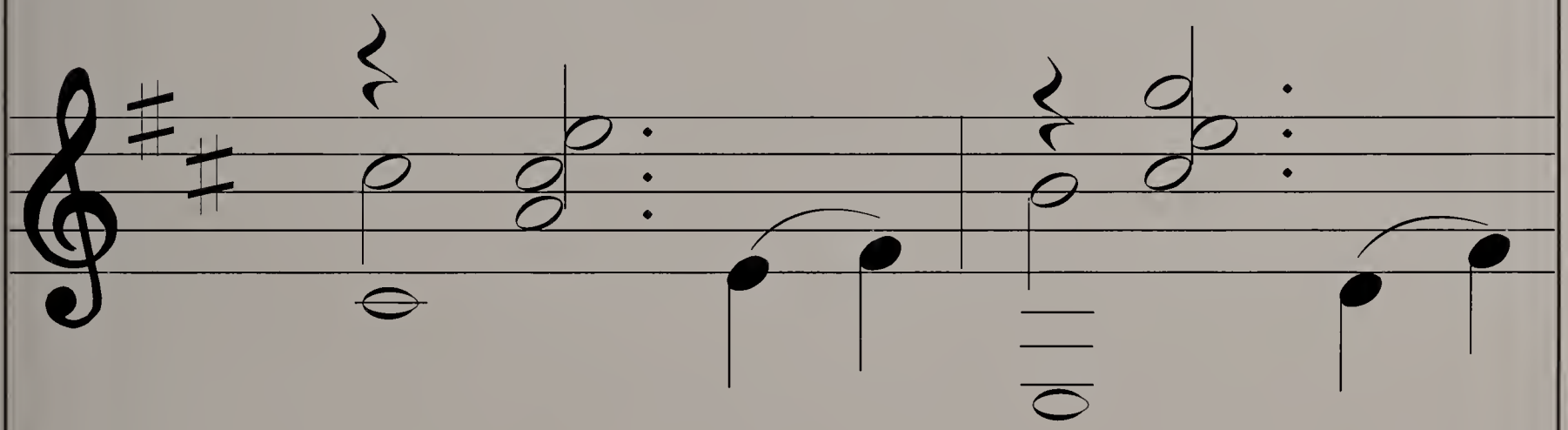
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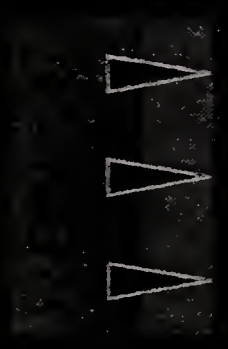
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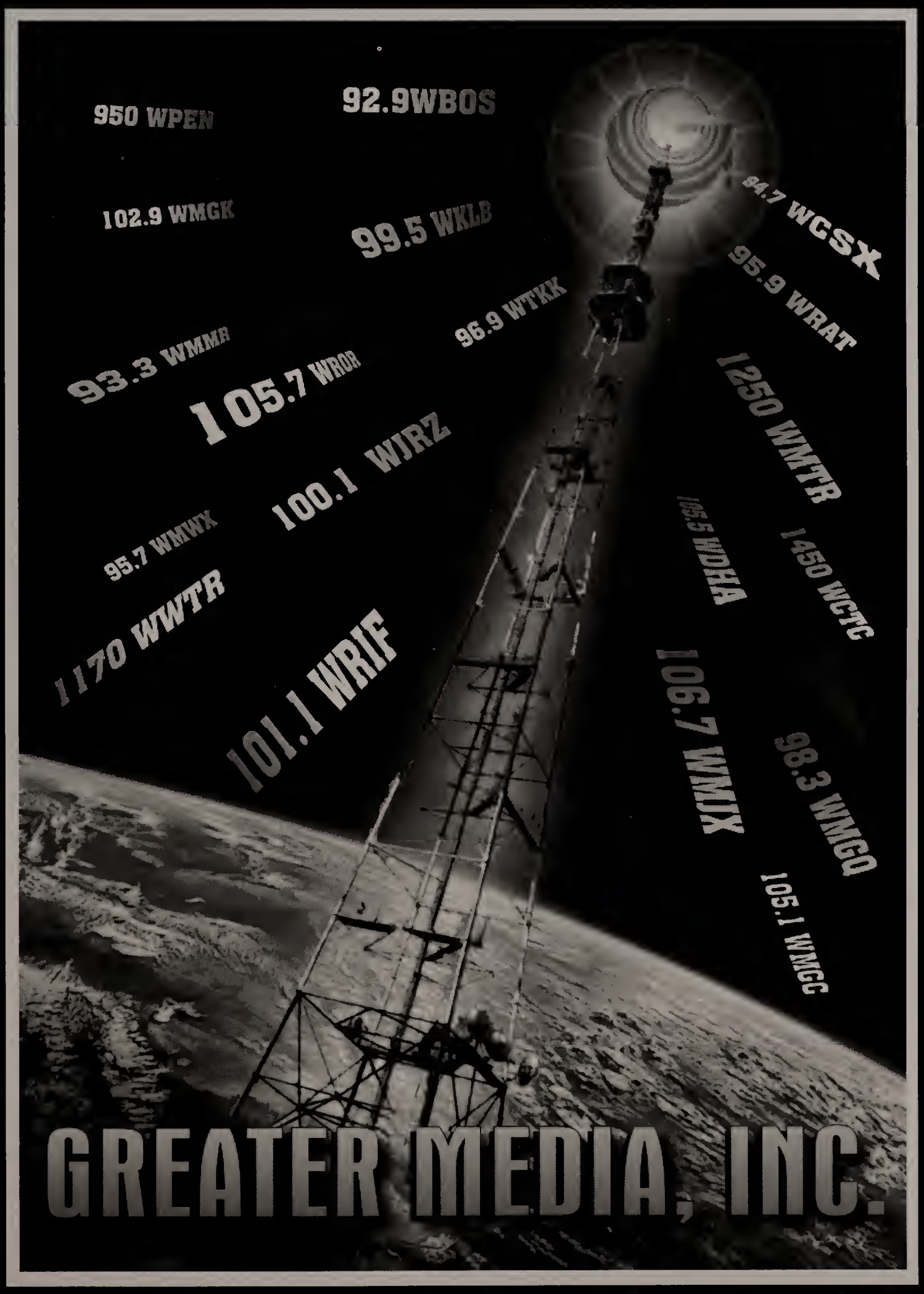
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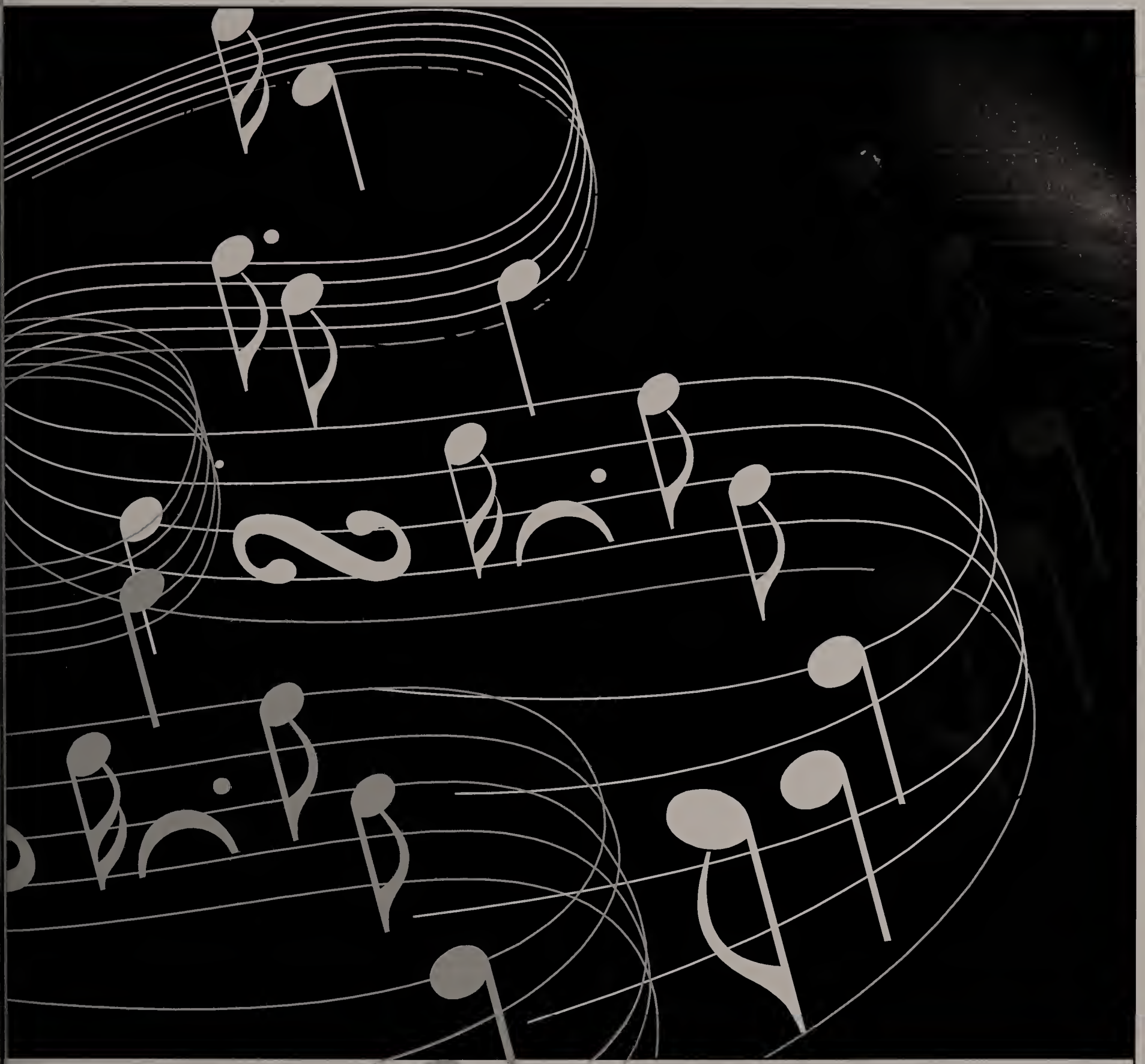
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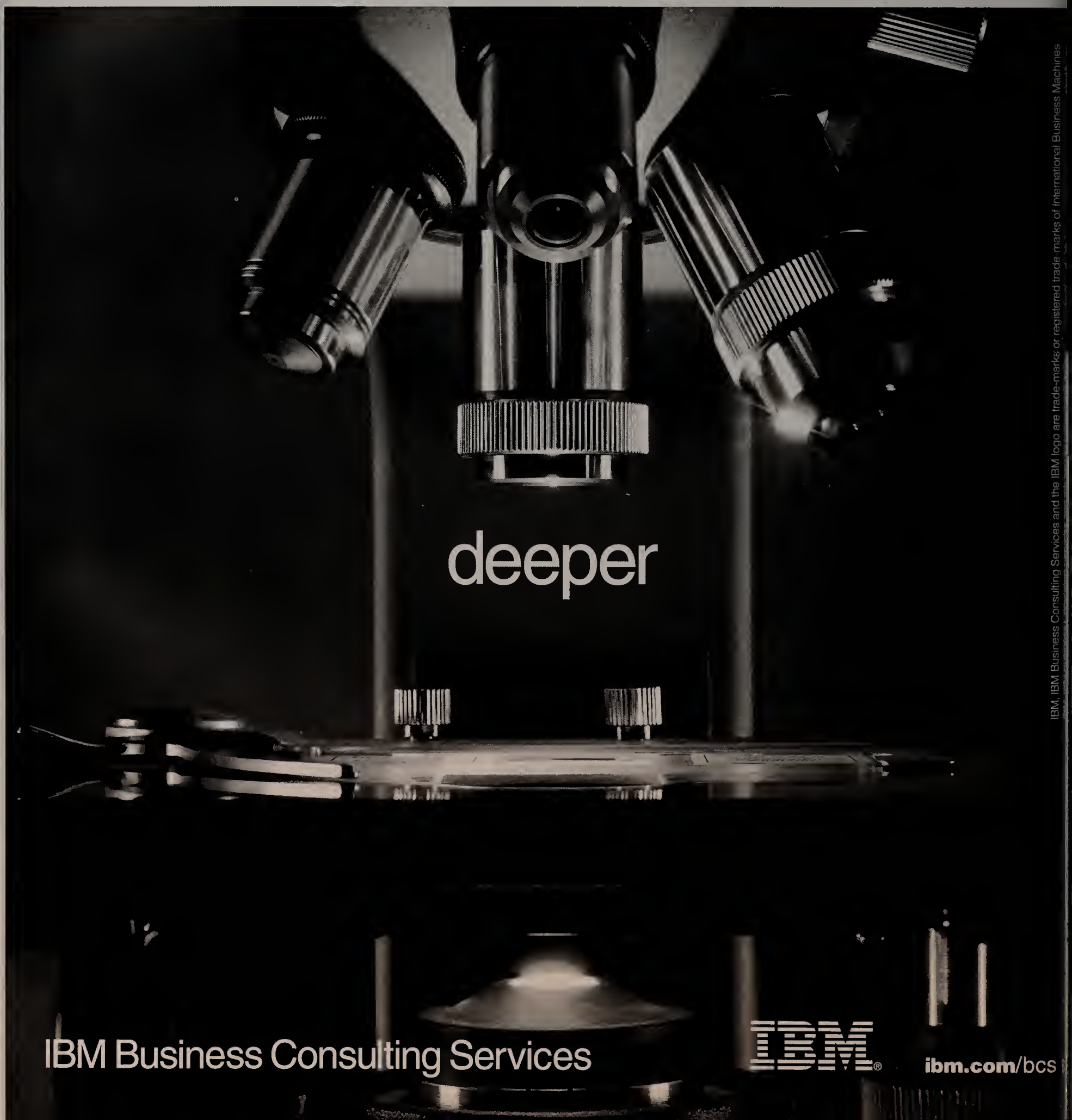
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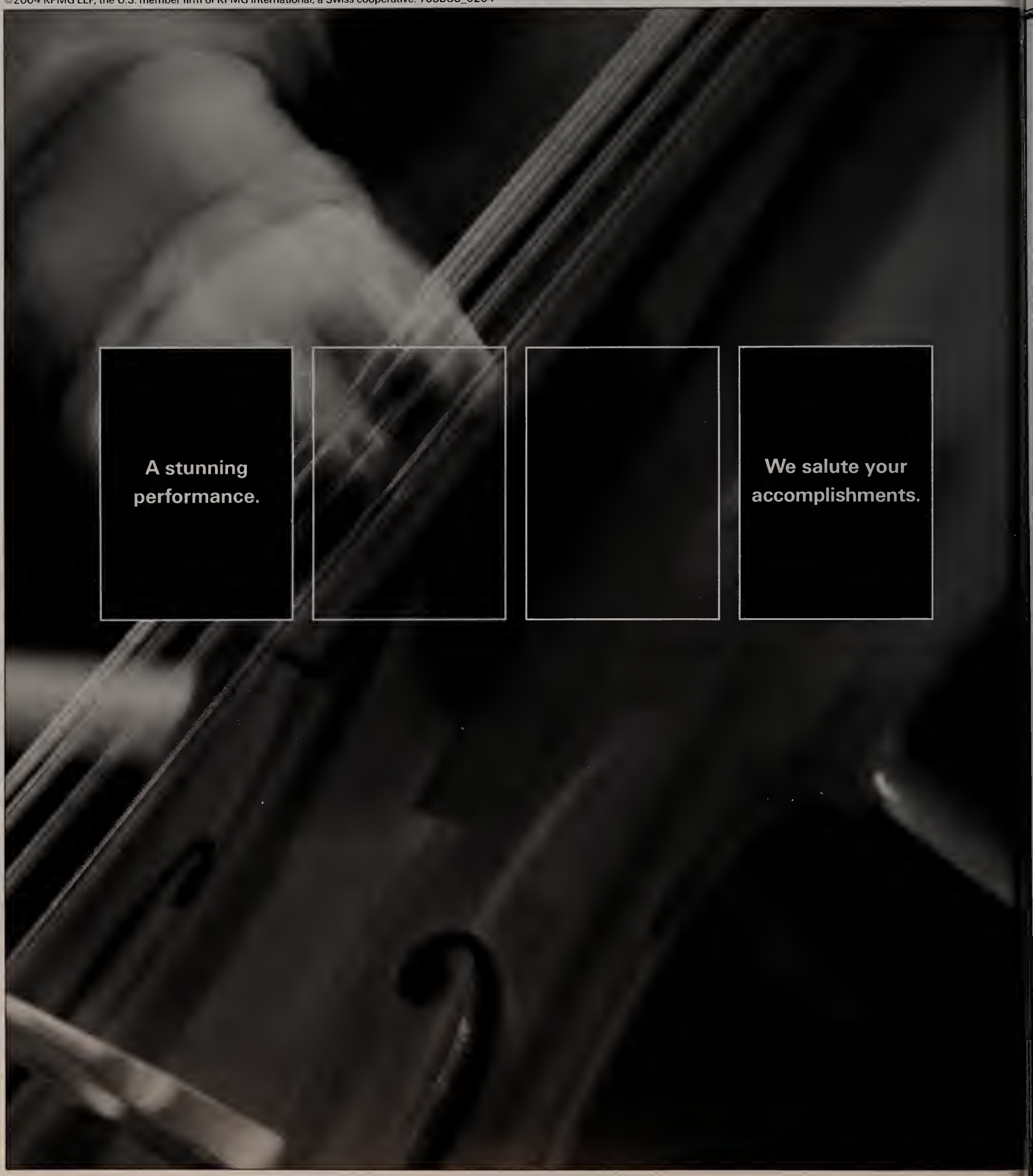
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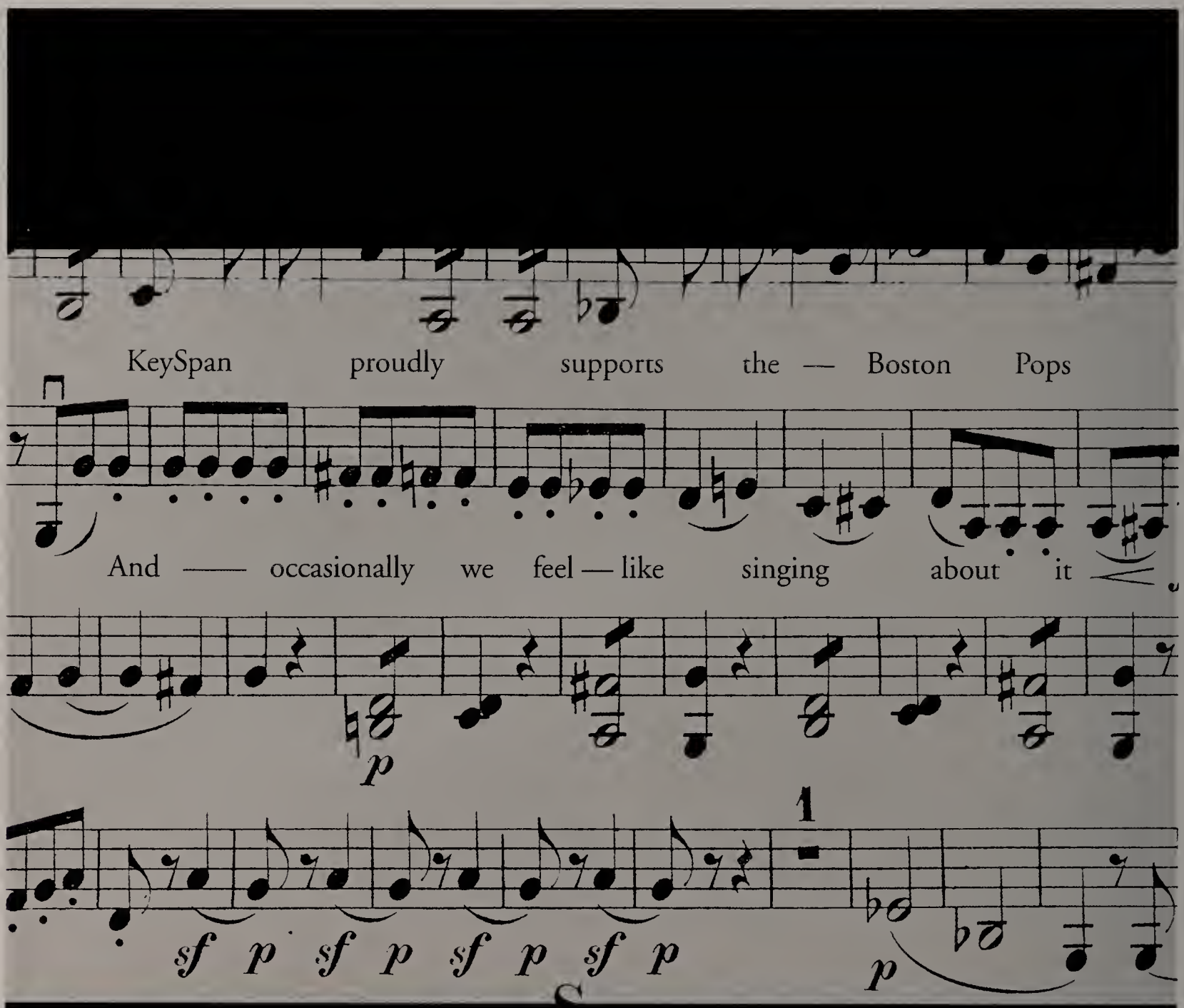
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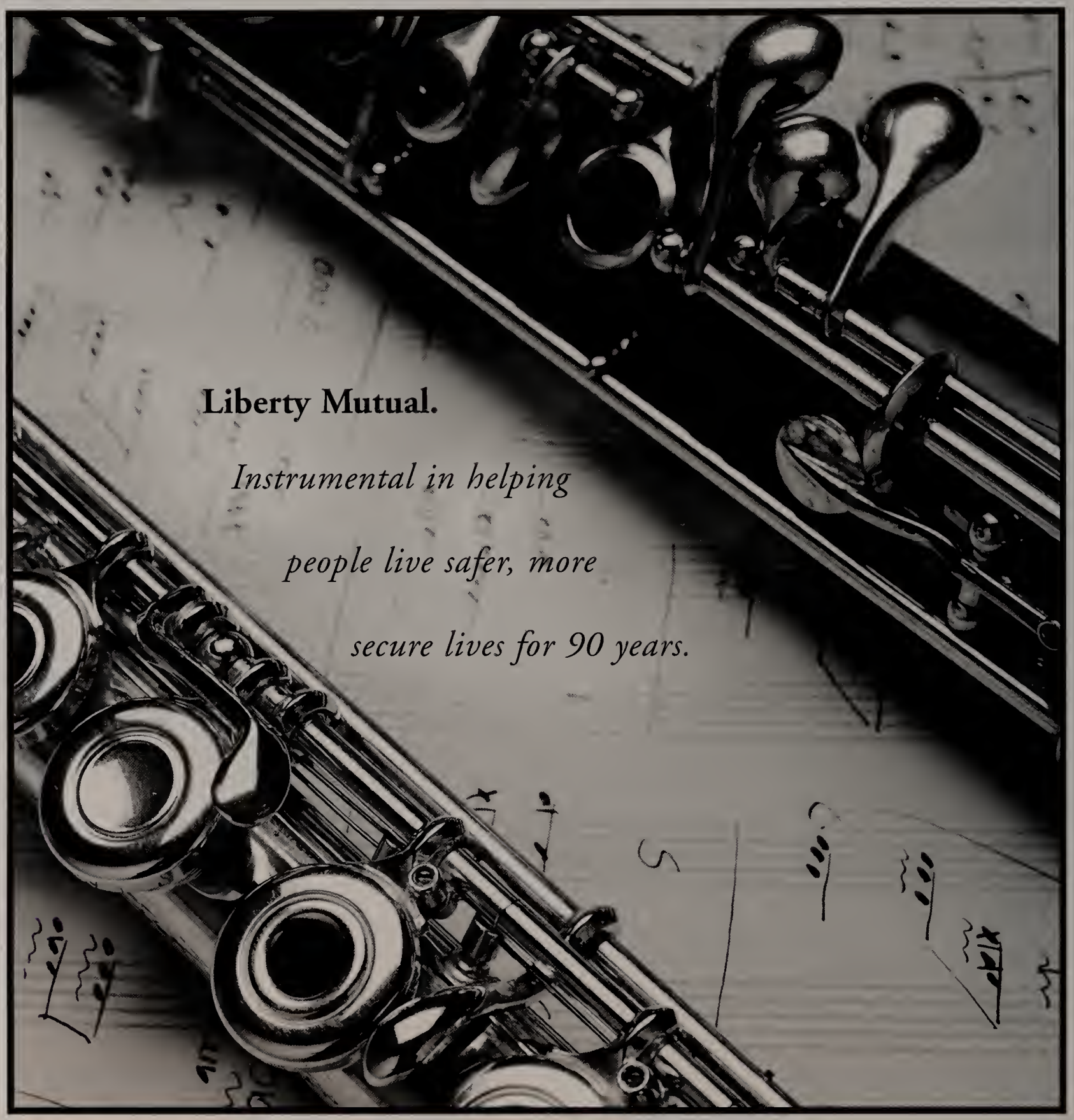
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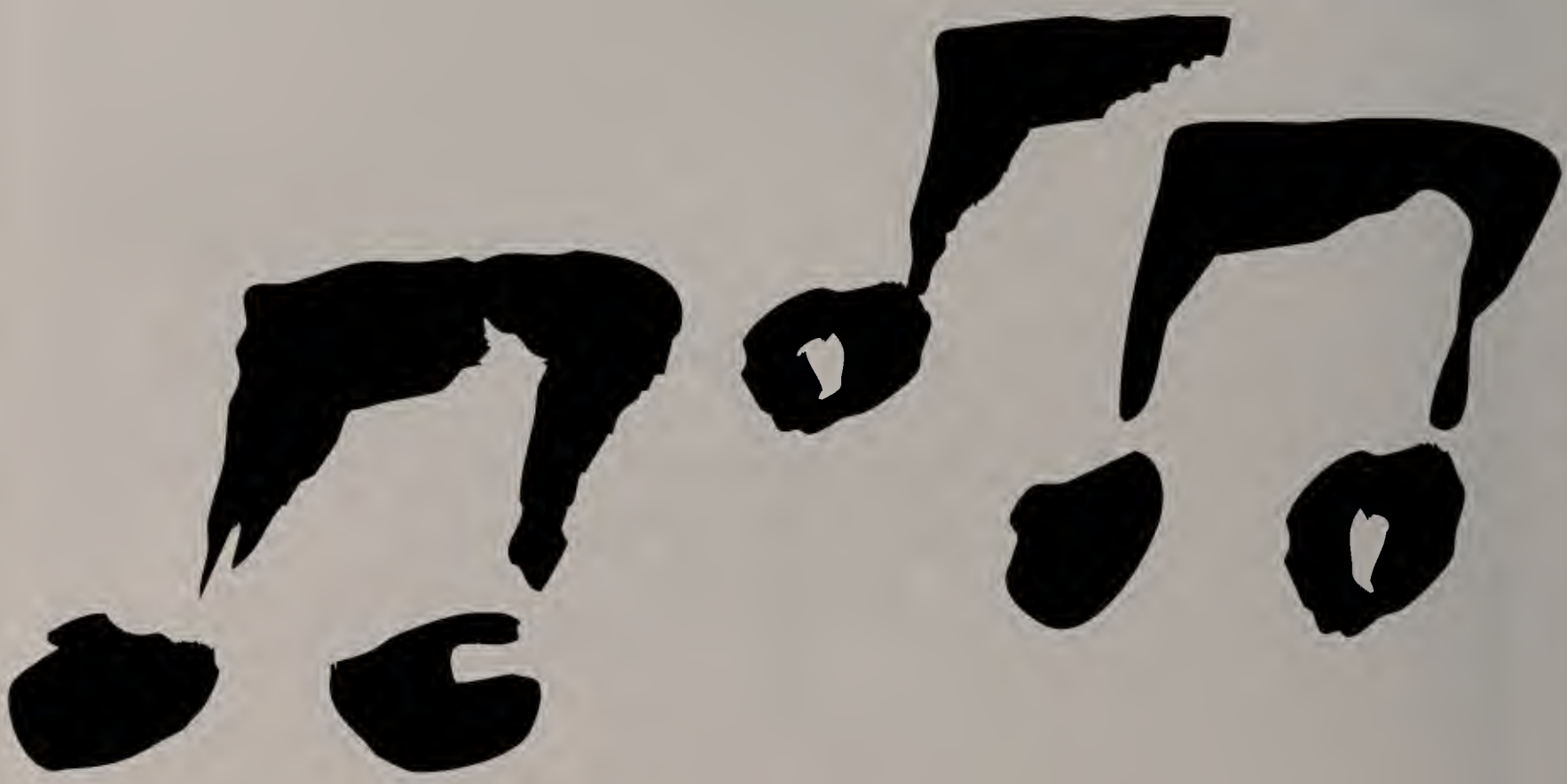


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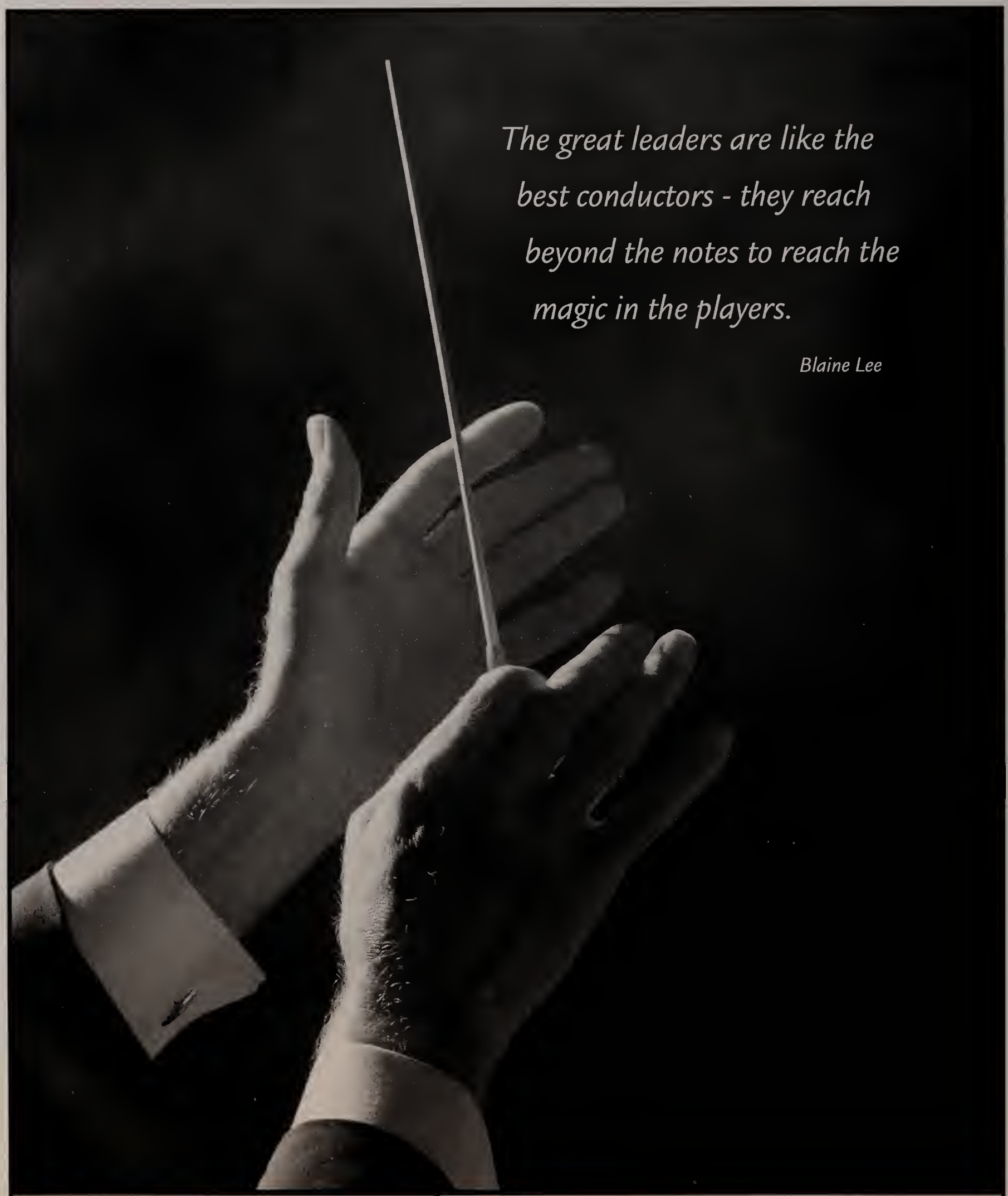
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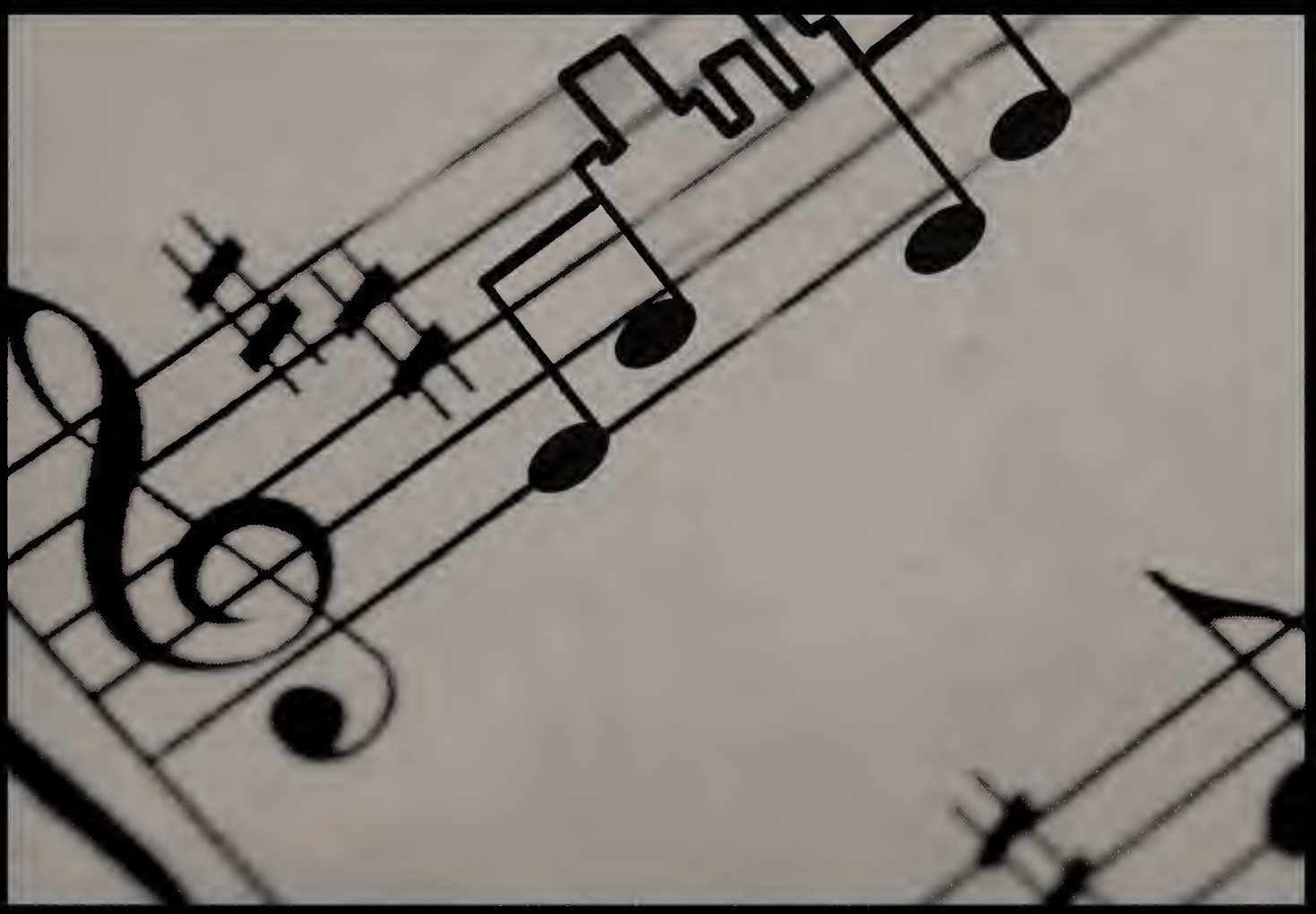
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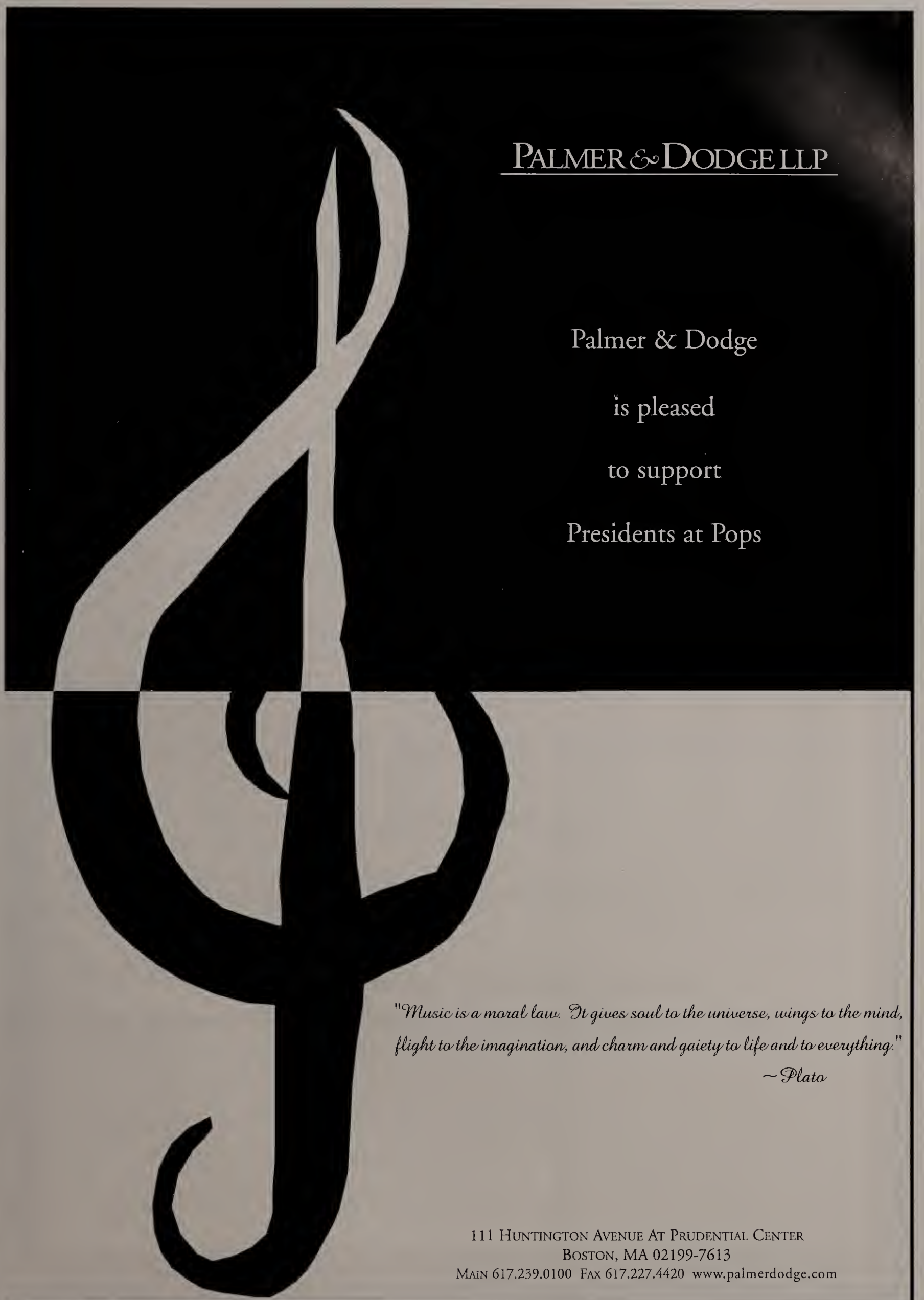
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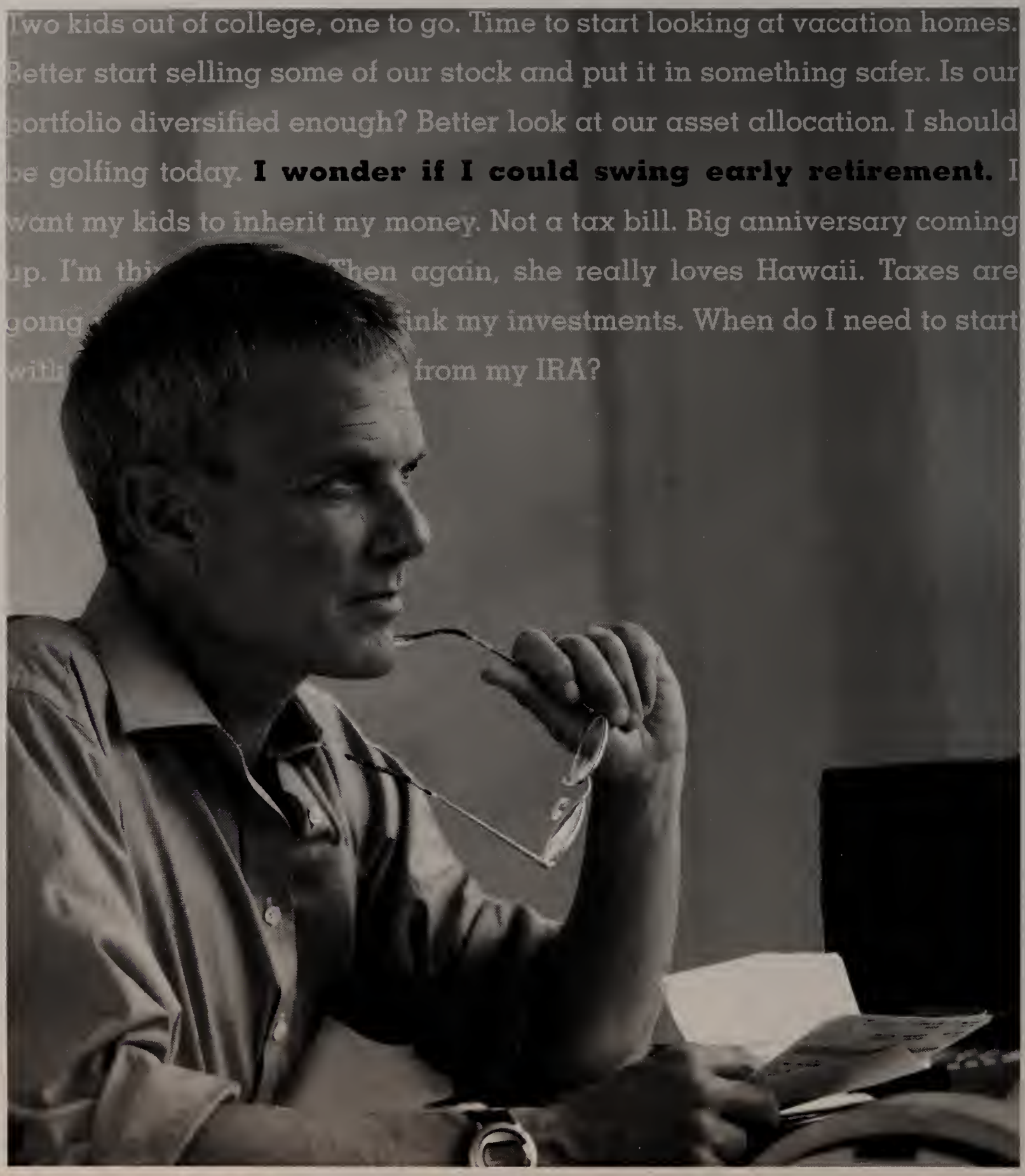
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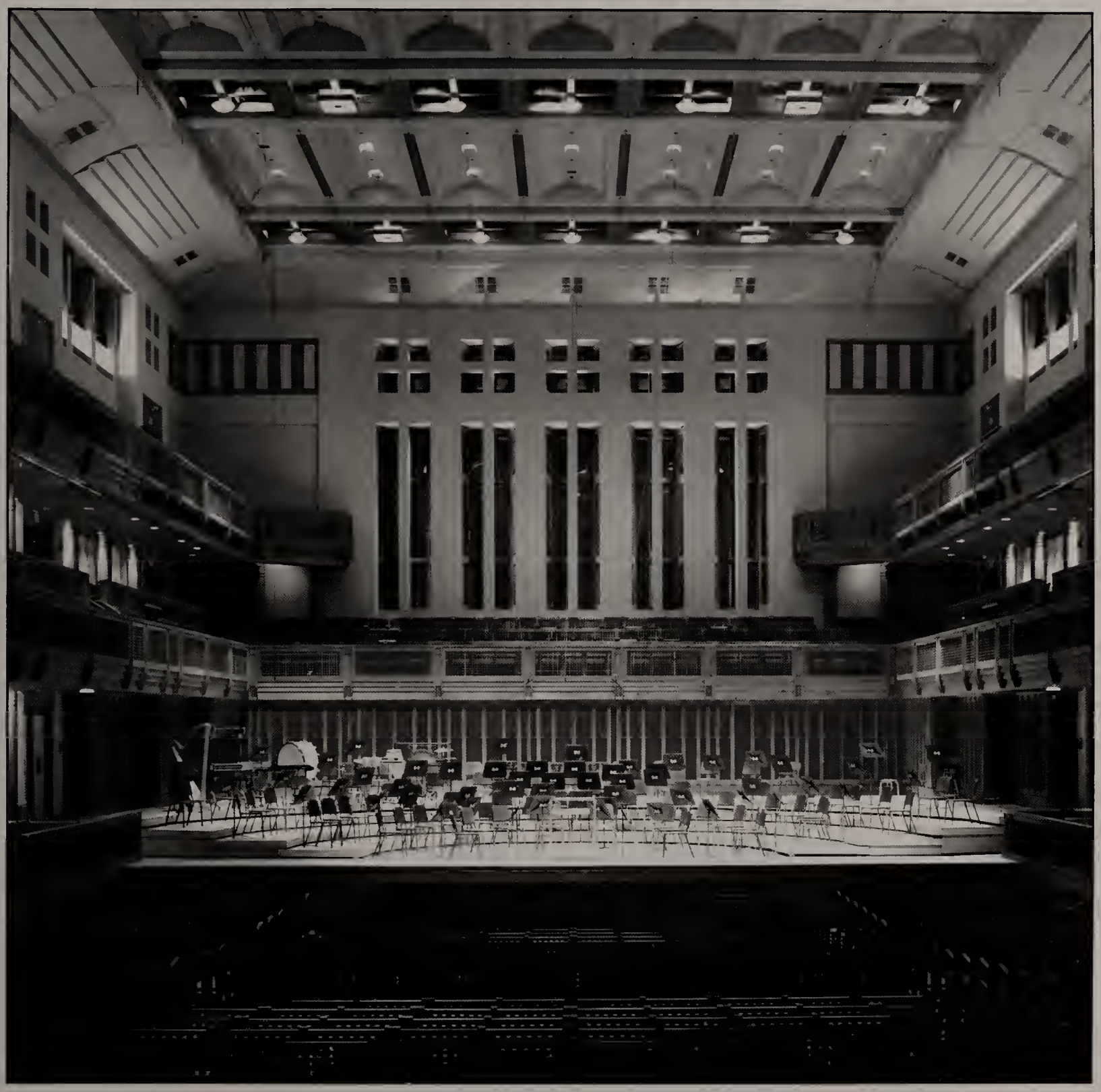


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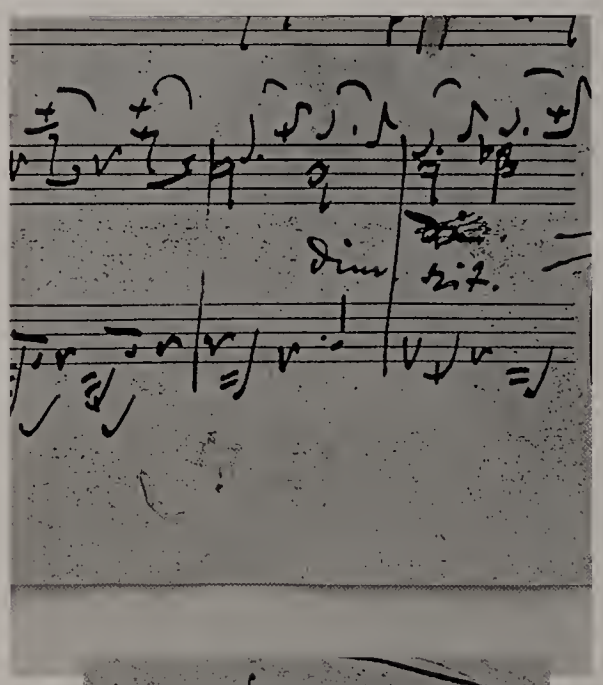
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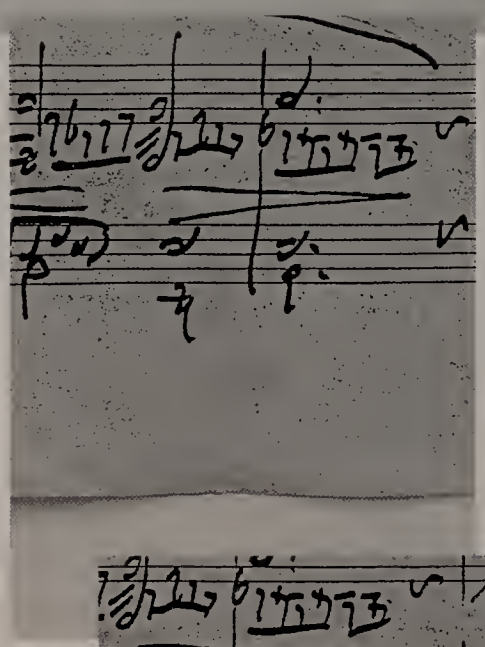


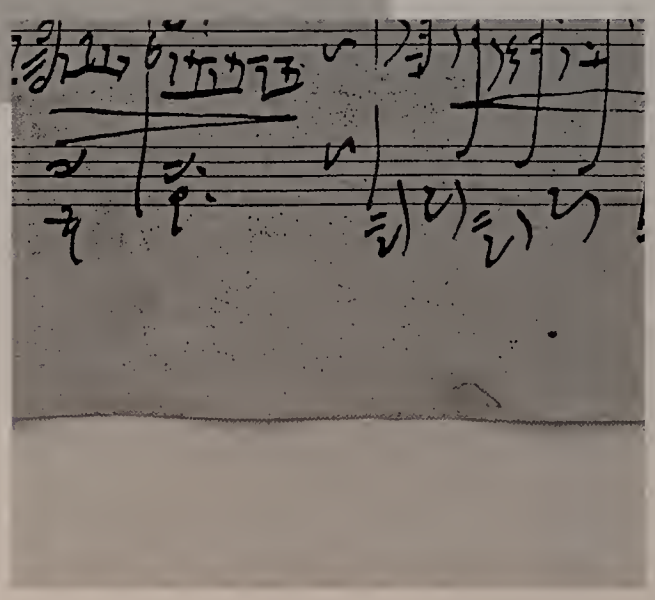
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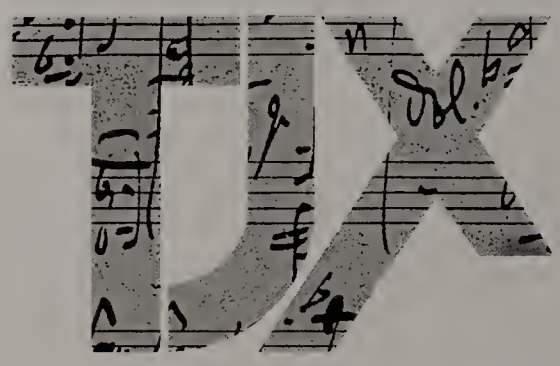
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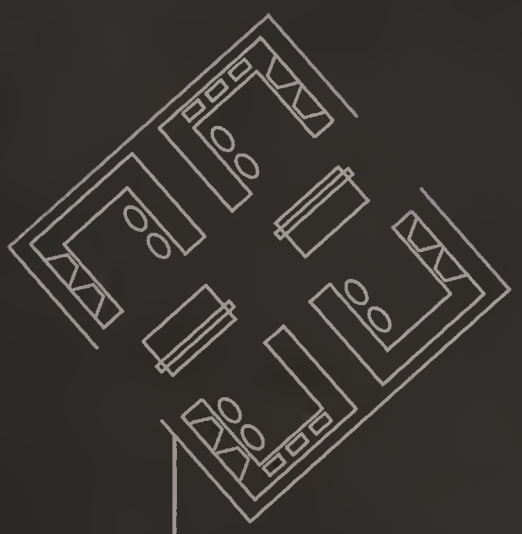
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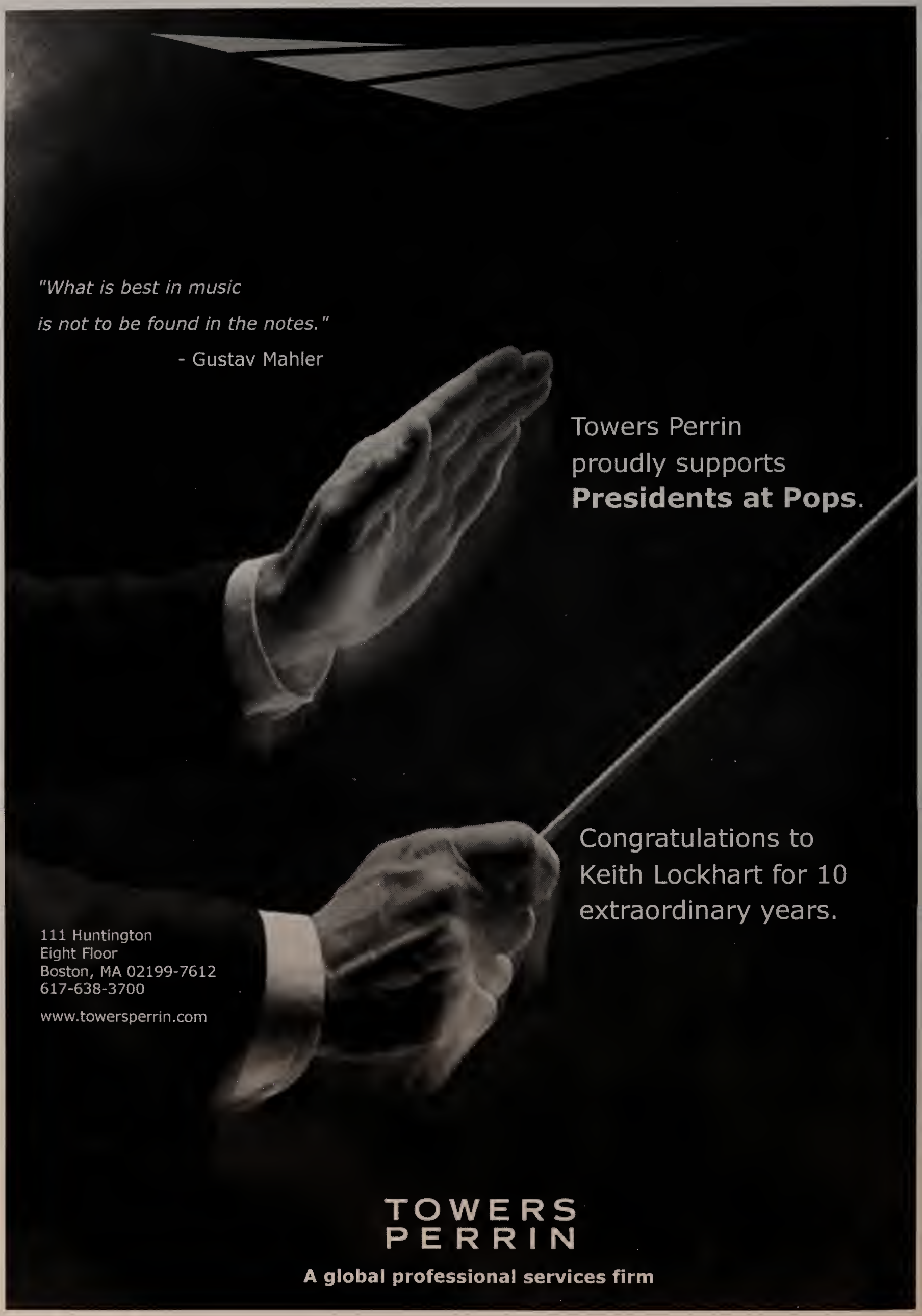
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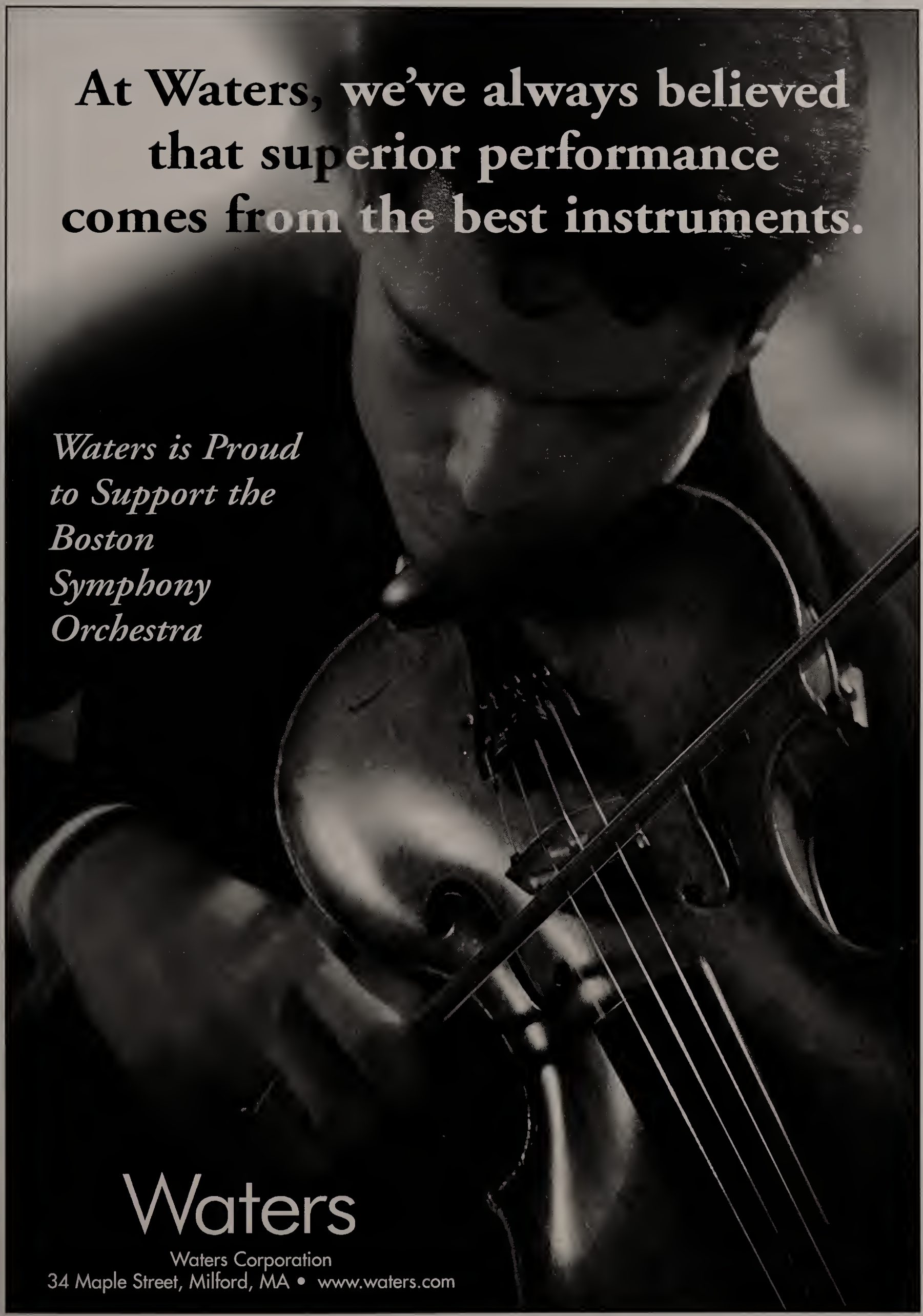


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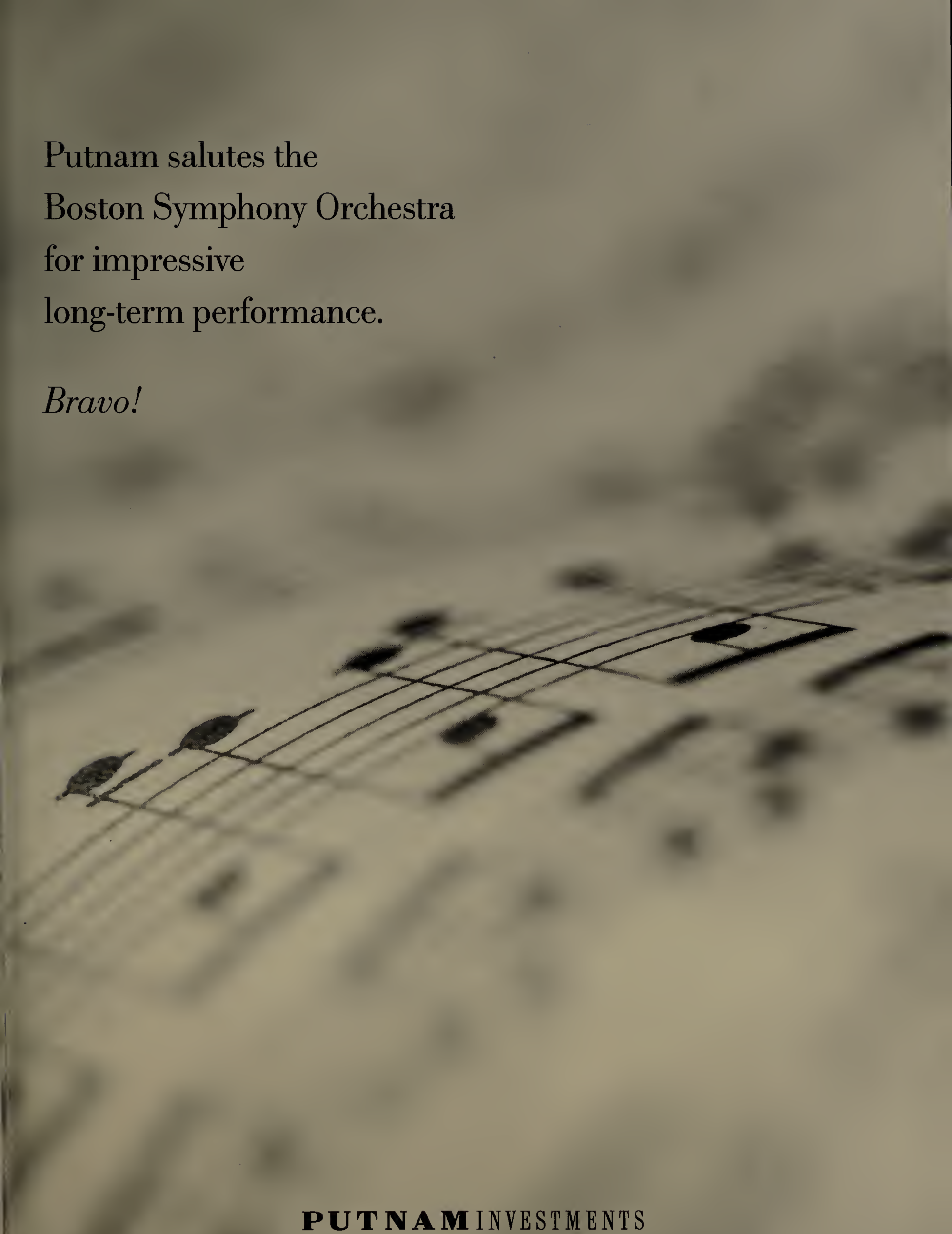
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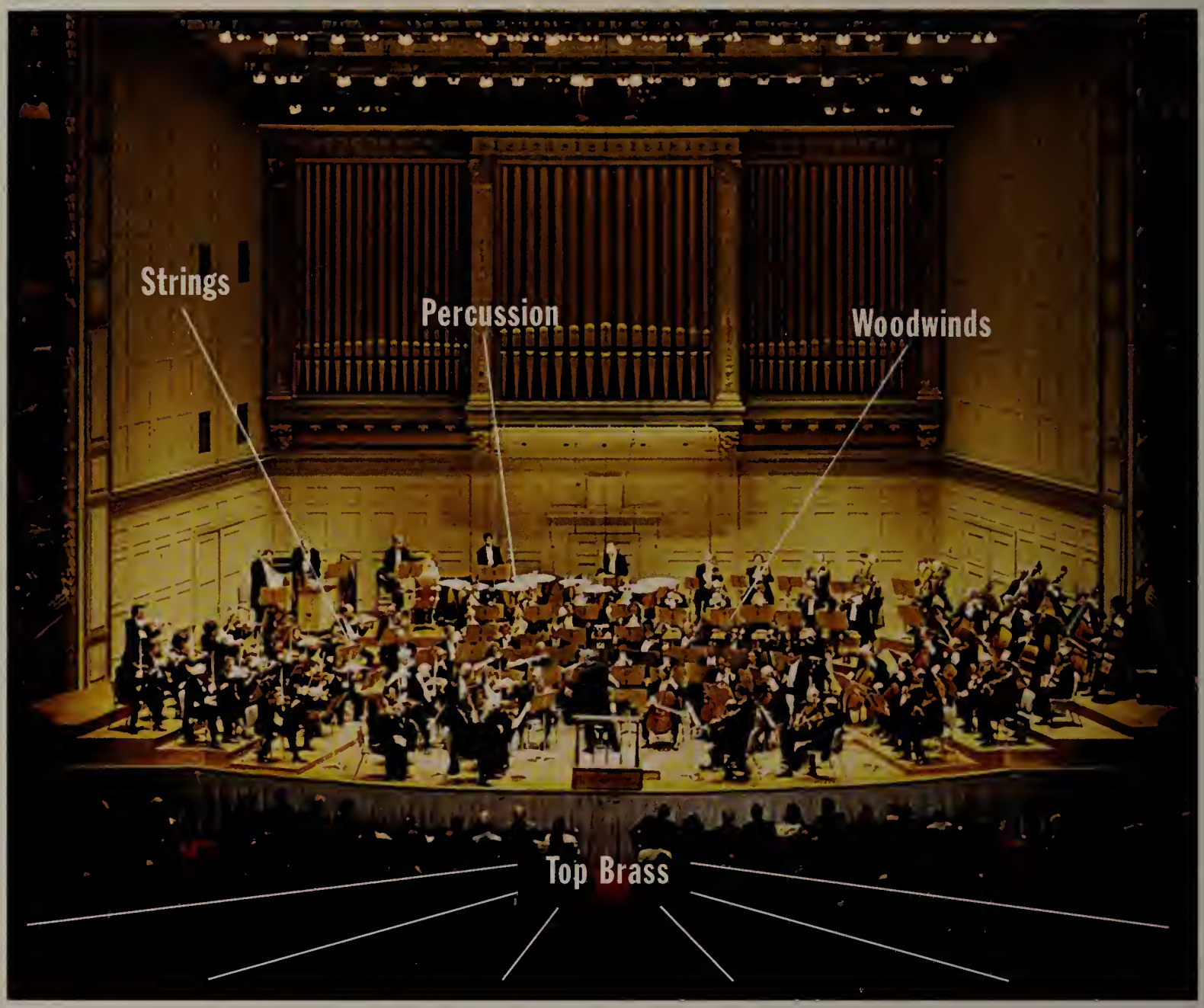
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